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#1344

August 20, 1999

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#1344

August 20, 1999

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Dream a little dream with me

With so many cool comics out there right now — and so many more announced — what are your dreams? What, after 66 years, do you yearn for in our sequential-art, drawn-books format that you have yet to see?

Let me hit you with a couple of thoughts:

• Alan Moore recently wrote in *Wild-Storm* titles of his fun growing up with comic books — and his desire to produce the best of the kinds of comics he used to love.

So what Alan Moore haven't we seen? How about a drop-dead-wonderful little kids' funny-animal comic book? We've seen him produce some of the best material (including a funny animal) *not* intended for 6-year-olds. But what would he do for beginning readers?

Wouldn't you like to see it?

• Speaking of comics for kids, wouldn't you like to have Sheldon Mayer's classic *Sugar & Spike* for today's kids? But let's keep that price down, expand the scope, and maintain it as a backlist item. How about a *Sugar & Spike Story & Activity Book*? First three issues of S&S in black-and-white on slightly heavier paper — with a cardstock cover providing paper dolls to cut out. Kids can read. Kids can play. Kids can color. And collectors can laugh their butts off.

• And even *more* comics for kids: Someone striking a deal with Golden (now in reorganization) to pick and choose from its classic inventory of fairy-tale and other fantasies. Come on, wouldn't it be terrific to give a



Editorial
by
**Maggie
Thompson**

Christmas present consisting of '40s Santa Claus stories drawn by Mo Gollub and Walt Kelly and Dan Noonan? "How Santa Got His Red Suit" is a classic. And, moving away from Christmas, how about a collection of *Fairy Tale Parade* stories? (Tip for folks in entertainment industries: Many of these could be storyboards for terrific movies.)

• Speaking of reprints (as I seem to be doing — sorry; I'll return to new projects in a moment), how about a trade paperback of tastefully yucky horror stories for adults? With the "tasteful" element in mind, the number might be limited, but the idea came to me because of a magic moment at this year's Chicago con. A fan approached the table with a question he thought I might be able to answer: Could I help him find a comics horror story he'd read as a child but never found since? It had to do with a creature in the sewer —

"— and it sucked out people's insides and left their dry skin husks behind?" I replied eagerly. He was tickled. After a couple more questions and answers, I knew I had the an-

swer to his search: probably the most vividly remembered horror story ever published in comics: John Stanley's opening story in the first issue of *Ghost Stories* (Sep-Nov 62) from Dell.

By convention's end, the fan happily returned to the table, bearing the trophy which he'd managed to locate after more than a decade's search. I *love* this kind of collector story — but isn't such a memorable tale worthy of republication?

• I know I'm a fine one to talk, but there's a reference work that'd be neat to have that I'm pretty sure we won't publish here. And, in fact, it would probably present legal problems (though it would be fair use). But —

Wouldn't it be neat to have a book that features one sample strip from every American newspaper strip that ever ran — with a brief note about the syndicate, the creators involved, and the dates it ran? Maurice Horn's Chelsea House tome *The World Encyclopedia of Comics* is a start — but I'm talking *everything* here!

Years ago, we did run a list of strips in *CBG*. Compiled by Paul Leiffer and Hames Ware, it ran in #545, 546, 571, 573, 594, and #638-665. The last installment ran Aug. 15, 1986, and the entries provided the title, the original byline, syndicate, start/end dates, and years it was listed in *Editor & Publisher*. But wouldn't it be keen to have it in one volume — with a sample of each strip?

Dreams, dreams ...

This week in

**COMICS
BUYER'S
GUIDE**

On the cover



In 1974, The Punisher was introduced to the Marvel universe in the pages of *Amazing Spider-Man* #129. For the next several years, he popped up from time to time in several Marvel titles, gaining fans with each new appearance. The '80s and '90s saw Frank Castle with three ongoing titles and numerous guest appearances and specials. Now, with 25 years of activity behind him, the guy with a gun looks back at his career with the help of Matt Brady.

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creators of
the century?
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Get reviewed!

Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

Please note: Due to the volume of material received, no review can be guaranteed.

AUGUST ISSUE
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PREVIEWS



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August brings the hottest days of summer...and your chance to order the latest and greatest comics in the pages of *Previews*! On the front cover: Victory is theirs! Jeph Loeb and Tim Sale reunite for DC's **Batman: Dark Victory**! Around back: Forces collide, as **Image** and **Top Cow** go wild with **Witchblade/Darkness**!

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PREMIER

Ten years later, Neil Gaiman returns to the Lord of Dreams, with a Vertigo hardcover graphic novel Morpheus fans can't do without – **Sandman: The Dream Hunters**!

Also:

- Peter David makes his Dark Horse debut with the astonishing **SpyBoy**!
- Todd McFarlane and Image Comics make the darkness come alive in **Spawn: Blood and Salvation**!
- John Byrne reveals secrets of the X-Men's past in **Marvel's X-Men: The Hidden Years**!
- Wizard #99 gives you the scoop on the Dark Knight, with a look at Alex Ross and Paul Dini's latest collaboration – **Batman: War on Crime**! Plus, meet Ray Park, the man behind **Darth Maul**!

COMICS

Caught between Heaven and Hell! As Armageddon threatens to destroy the Chaos! universe, the Diva of Destruction pursues her own agenda in **Lady Death: Judgement War #1**!

Also:

- The **Armorines** are back, as **Acclaim's** newest title re-introduces some old heroes...and some familiar-looking aliens!
- Gotta have it! **Stone Cold Steve Austin** gets his own comic, courtesy of **Chaos! Comics**!
- Just in time for Halloween, **Sirius** presents **Jill Thompson's Scary Godmother: Mystery Date HC**! Who is the Scary Godmother's secret admirer? Find out...if you dare!

MAGAZINES

It's Wicked! **Wicked Magazine**, that is! Don't miss the debut of the new quarterly mag devoted to horror in all its delightfully hideous shapes and forms!

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- You've seen the **Phantom Menace**...now get the first scoop on **Star Wars Episode II**, in the pages of **Star Wars Insider #46**!

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Hang out in Superman's hometown! **West End Games** presents the latest supplement to the DC Universe RPG: the **Metropolis Travel Guide**!

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- **Previews Exclusive!** **JLA Classics Gift Set #3** is here, with **Superman**, **Zauriel**, **Martian Manhunter**, and exclusive **Lex Luthor** and **Joker** figures!

FEATURES

A special interview with **Steven Grant**, as he reveals his plans for the **Stone Cold Steve Austin** mini-series from **Chaos**!

Also:

- Game designer **Mike Selinker** talks about reinventing the universe for the **Marvel Super-Heroes Adventure Game**! 'Nuff said!



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Major changes in store for Man of Steel and Dark Knight

By Matt Brady and Michael Doran



Confirming rumors regarding Superman's city, Superman Editor Eddie Berganza confirmed at Wizard World that Metropolis itself will be getting a futuristic new 'do for the new millennium, designed by Stuart Immonen (*Adventures of Superman*). "One of Superman's oldest foes as well as one of his newest enemies is behind it," Berganza said. "How closely they're related will be the mystery that Superman will have to see to believe."

While he declined to comment directly, Berganza suggested that Metropolis' new look would be something taken out of the future, with buildings that reach to the clouds. The appearance of the new cityscape will be somewhat of a mystery that will prompt S.T.A.R. Labs to move back into the city to investigate.

Berganza also confirmed that Lois, Jimmy, Clark, and the rest of the cast would be back at work at the *Daily Planet*, slated to reopen in *Superman* #151. "We can't say how the *Planet* is able to reopen just yet, but, while it may look like a happy return on the surface, there may be sinister implications just underneath," he added. "Also, a supporting character from another hero's world will be involved in the *Planet* re-opening. It shouldn't be all that hard to figure out just who that is."

Berganza also revealed that Luthor will be getting two new, female bodyguards: Mercy and Hope. "We're keeping their identities under wraps for now," Berganza said. "But they may have pretty strong ties to another region of the DCU — or they may not."

Bat-changes on tap, as well. DC has been hinting at major changes to its Bat-franchise next year as early as the 1998 summer con season, and they chose this year's Wizard World Chicago convention to announce the "reconstruction" of the Batman family following the conclusion of the year-long "No Man's Land" event.



According to Associate Editor Joe Illidge, January will serve as "Relaunch Month," a month in which each title in the Bat family will feature a one-issue story that "re-establishes the title's mythos and sets up the new status quo," as well as introducing new or shuffled creative teams.

Core Batman titles will see the most changes, with each series returning to a stand-alone format, each with a unique narrative identity with its own regular creative teams.

- *Detective Comics*, focusing on crime in Gotham and Batman's interaction with the GCPD and Commissioner Gordon with a "film noir slant," will be written by Greg Rucka with art by Shawn Martinbrough. According to Rucka, talks are ongoing in the Bat offices to increase *Detective Comics* to 30 or 40 pages a month to include serial adventures in the last eight pages, much like what was done with the series in the late '80s.

- *Batman*, focusing on the super-heroic aspects of the Dark Knight, will be written by Larry Hama and illustrated by current *Nightwing* penciller Scott McDaniel and Karl Story.

- *Batman: Shadow of the Bat* will be canceled with the conclusion to "No Man's Land" and replaced with a new series, *Batman: Gotham Knights*, written by Devin Grayson with art by Dale Eaglesham and John Floyd. According to Grayson, the series will examine the juxtaposition between Batman being a loner and having a large, familial, supporting cast around him. "I like to call it 'Batman Family 2000' just to make Denny O'Neil nervous," joked Grayson. "But it's more properly an examination of the inner workings of Batman's mind, especially as demonstrated through his relationships with his supporting cast and other (mostly street-level) inhabitants of Gotham City and the DC universe."

- *Batman: Legends of the Dark Knight* will return to its original format of rotating creative teams telling multi-part stories, with Bob Schreck pulling editorial duties.

And the changes don't stop there. Batman and Gotham City are also slated for

major alternations in 2000. "There will be new rules and new changes," said Illidge. "Batman will get a new costume: one that will serve as his definitive costume for some time. We're also going to amp up his technology, and readers will be seeing a new Batcave, a new Wayne Manor, and a new Batmobile."

And, like Metropolis, Gotham City will get a facelift. While not revealing the hows and whys — that's what the last half of "No Man's Land" is for — Illidge did confirm that Gotham will be rebuilt in January — and rebuilt in a "quick and flamboyant" manner. "The city and its denizens have more of a relationship than you might think," said Illidge. "And New Gotham will take on looks very indicative of the people who influence affairs in the city."

The "new look" Gotham will be divided into three main districts, each having its own distinct look and feel that will complement one of the three core Bat-titles and make each series easily distinguishable from one another, not only in story content, but visually, as well.

- *Detective Comics* will be set in a district featuring architecture in the vein of Anton Furst's visual designs from the Batman films, "but pushed a little bit further" said Illidge.

- *Batman*, the "mainstream super-hero" title of the three, will take place in a modern metropolitan corporate Mecca of fresh, gleaming towers of glass and steel.

- *Batman: Gotham Knights* will be set in a down-to-earth, urban district with a slight element of the gothic.

And, while the satellite Bat-titles won't see the profound changes the core titles will, each will sport creative shuffling come January.

The new teams are as follows:

Nightwing: Chuck Dixon (writer), Greg Land (penciller), Drew Geraci (inker).

Birds of Prey: Dixon (writer), Jackson Guice (artist).

Robin: Dixon (writer), Pete Woods (penciller), Jesse Delperdang (inker).

Catwoman: Bronwyn Carlton (writer), Staz Johnson (penciller), Wayne Faucher (inker).

Get free Internet space from Stan Lee Media and Warner Bros.

A World Wide Web home page "land rush" will kick off the StanLeeAcmeCity launch at this year's Comic-Con International: San Diego. Stan Lee Media and Warner Bros. Online are launching the site (www.stanlee.acmecity.com) with a free home-page giveaway. The two companies plan to "reach out to a global audience of young people to establish the broadest online community of super-hero, science-fiction, and fantasy fans ever assembled on the Internet."

"I plan to duplicate on the Internet what I did for comic-book publishing originally, that is to build a global audience of new young comic-book and super-hero fans," said Lee, chairman and chief creative officer of Stan Lee Media. "Teaming with Warner Bros. AcmeCity community enables us to give every fan connected to the World Wide Web the biggest free home page, along with lifetime e-mail and chat options, to create the greatest global community of fans ever assembled in the history of comicdom."

The San Diego event will offer on-site registration for free 20-megabyte web pages. The pages will come with all associated free services such as e-mail, chat rooms, and message boards.

Lee added, "Other communities are giving away the equivalent of condos on the Internet — at 20 megabytes, we're giving away 'super-hero cybermansions.'"

The Warner Bros. Online site has seen tremendous growth in the past six months, increasing its size by almost 50%, according to number from Media Matrix. Its AcmeCity site currently has more than 400,000 members. Plans call for the new StanLeeAcmeCity site to encourage other independent community sites on the Internet to join the new site.



Lee

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Dini's Jingle Belle. Christmas is coming a month early this year for fans of *Entertainment Weekly's* "It" television writer **Paul Dini**, courtesy of Oni Press. Dini's first ever creator-owned series, a two-issue series entitled *Jingle Belle*, is set to debut this November. Illustrated by artist **Stephen DeStefano** (*Mazing Man*), the series stars Santa Claus' teen-age daughter, an original creation of Dini, who makes her debut in this month's special all-Paul Dini *Oni Double Feature*.

"Virtually everyone born in the age of television has grown up with animated holiday specials featuring characters like Charlie Brown, Rudolph, The Grinch, and many others," Dini explained. "*Jingle Belle* is intended to be both a spoof and homage to that genre. It's a Christmas story for readers, who, like Jing herself, have become disenchanted with the holiday hype and ritual. Christmas is no large charge for Jing. Old man Kringle is stricter with his rebellious daughter than he is with any other kid, and Jing is routinely banished to the naughty list for minor infrac-

Morrison and Ennis move to 'Marvel Knights'

By Matt Brady

Marvel Associate Manager Retail Sales Advertising and Promotion Bill Rosemann took the opportunity at Wizard World to both recap the previously announced "Marvel Knights" Year Two projects including *Ant-Man's Big Christmas* and a second *Black Widow* limited series and to announce that both Grant Morrison and Garth Ennis will write series for "Marvel Knights" during the second year of the Joe Quesada and Jimmy Palmiotti-helmed line.

The deals with Morrison and Ennis come as the two end their year-long exclusive contracts with DC, freeing them to work for any comics publisher.

Punishing Preacher's team. The first of the new "Marvel Knights" series will be a 12-issue *Punisher* series, written by Ennis and illustrated by his *Preacher* art partner Steve Dillon.

The series will be inked by Palmiotti

tions. This sends Jing on a personal mission to prove her worth to Santa, and she just might torpedo the whole holiday season to do it. It's a story fraught with high drama, low humor, rampaging snow demons, farting musk oxen, and legions of angry little kids. In other words, everything that makes Christmas magical, at least around my house."

Bill Morrison provides the cover, and the limited series will also feature pin-ups by

and is scheduled to make its debut in January.

It's Ennis' second time handling *The Punisher* (he also wrote *The Punisher Kills the Marvel Universe* in 1995), and he said he expects no trouble wrapping up *Preacher* with September 2000's #66 and beginning *The Punisher*, considering the significant overlap period during which he will be writing both series at the same time. "*Preacher's* storyline is nearly finished, and I've known how things were going to end for a while now," Ennis said. "It really shouldn't be any trouble at all to wrap up one while beginning the other. Plus *The Punisher* is paced like *Preacher*, so the tone of the writing will be very similar." Dillon will pencil both series for the nine-month overlap.

Ennis also said that, with the end of *Preacher* in sight and *Hitman* possibly coming to an end before too long, he's not too interested in re-signing anything ex-

clusive for a while. "I'm considering taking some time off from comics and looking into film some more," Ennis said. "Once *Punisher* is finished, I'm not really interested in doing another monthly title. I'll do an occasional mini-series and special, but nothing ongoing again for a long while."

Morrison's Marvel Boy. Morrison's "Marvel Knights" series, *Marvel Boy*, is, according to Morrison, entirely appropriate. "If I was going to write a Marvel series, I surely wanted to have the word 'marvel' in the title," he said. "We're not talking about the Bill Everett character from the '50s here. This is a new guy: the most messed-up, vicious, crazy superhero you'll ever see. He comes to Earth to change everything about us. He thinks we're just totally full of it about everything and he's out to fix it all." *Marvel Boy* is tentatively slated to launch in mid-2000 with J.G. Jones attached as artist.

the likes of **Jill Thompson** and **Alex Ross**.

Waiting on Smith's Green Arrow. Ever since **Kevin Smith** told *Entertainment Weekly* last year that he would be writing a *Green Arrow* series for DC, loyal *Green Arrow* fans have waited in eager anticipation ...

And waited.

The only recent news regarding Smith's *Green Arrow* future was the statement the writer and filmmaker made earlier this year,

explaining that the only artists he'd consider working with on the project were his *Daredevil* collaborators **Joe Quesada** and **Jimmy Palmiotti**.

That criterion was seemingly complicated just a few months later when Quesada and Palmiotti re-upped for a second year of "Marvel Knights," a move that would preclude them from tackling another major project for at least another year.

(Continues on Page 10)

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Treasured sketchbook lost in Dallas

Comics dealer Robert Beerbohm has reported that an art book that he has been filling with comics pros' sketches for more than 25 years was lost during his attendance at Don Maris' Big D Show in Dallas, Texas, July 9-11.

"When I got home I looked for it, as I was going to pull a couple illustrations from it to use in my first contribution to CAPA-Alpha. It wasn't in any of the boxes. Nothing else seems to be missing."

Beerbohm described the book as a black 8 1/2" x 11" hardcover, "a typical artist sketch book. The outside spine binding has had several layers of 2" wide clear plastic mailing tape applied to it over the years to keep it from falling apart — very distinctive. There are only a dozen or so pages left to fill out of a couple hundred.

"It does not have a 'Property of ...' in it," Beerbohm said, but "most of the pages are dedicated to 'Robert,' 'Bob,' or 'Susan,' usually dated the day acquired. This is a very personalized personal journey of me being a fanboy of all the people listed."

Artists whose sketches appear in the book include: Neal Adams ("I am a comics fan!"), Brent Anderson, Sergio Aragonés (three sketches: a monkey cutting Tarzan's vine from 1974, a portrait of Bill Gaines with mobile, and a

1985 detailed pen and ink of Groo with background), Dick Ayers (Sgt. Fury), Carl Barks (Uncle Scrooge done in blue ballpoint pen), Bill Blackbeard, Vaughn Bodé (Cheech Wizard), Ray Bradbury (full-page drawing), Roger Brand, John Buscema, Bob Clampett (Porky Pig), Guy Colwell, Howard Cruse, Vince Davis, Kim Deitch, Mark Edmonds (dragon), Lora Fontaine, Bob Foster (Myron Moose), Stan Gross, Sherry Fleniken (Trots & Bonnie, 1974), Creig Flessell (Sandman), Justin Green (Binky Brown), Gary Hallgren (Tortoise & Hare), Rand Holmes (Elmo), Willie Ito (Mickey Mouse), Mike Kaluta, Bob Kane (Batman, 1978), Gil Kane, Jack Katz, Anton Kelly, Jay Kinney, Jack Kirby (Captain America), Denis Kitchen, Joe Kubert (Tarzan), Harvey Kurtzman (Annie Fanny), Steve Leialoha (two sketches), Larry Marder (Beanworld), George Metzger, Russell Meyers (Broom Hilda, 1974), Al Milgrom (indian with bow), Frank Miller (The Spirit, December 1981), Stanley Mouse, Alex Nino (two sketches), Dan O'Neill (hung Mickey Mouse, 1974), Jim Pinkowski, John Pound, Ted Richards, Terry Richards, Trina Robbins, Don Rico (Captain America), Marshall Rogers (Foolzle), Ed Romero, Don Rosa (Uncle Scrooge), Alex Ross (Superman, the

most recent sketch in the book, from June 1999), Shelby Sampson, Alex Schomburg (rocket ship), Scott Shaw! (1974 Super Sunday), Gilbert Shelton (Wonder Warthog), Bill Sienkiewicz (a sketch of a woman), Dave Sim and Gerhardt (Cerebus with a detailed cityscape in the background, done at Petuniacon), Bruce Simon, Don Simpson, Jim Starlin, Bill Stout, Terry Stroud, Bryan Talbot, Larry Todd, Len Wein (Hulk), Alan Weiss (a nude woman), S. Clay Wilson, and Bernie Wrightson (skull).

The book also contains a number of autographs from other creators, including: Milton Caniff, Will Eisner, Harlan Ellison, Bill Gaines (on the Aragonés sketch), Mark Evanier, Frank Frazetta, Burne Hogarth, Chuck Jones ("... and Associated Rabbits"), David A. Kyle, Arthur Lake, Stan Lee, Julius Schwartz, Louis Silberkleit, Joe Shuster, Dick Sprang, Jim Steranko, and Al Williamson.

Beerbohm is offering a no-questions-asked reward for the return of his book and can be reached at P.O. Box 507, Fremont, NB 60826, by phone (402) 727-4071, or e-mail beerbohm@teknetwork.com. "This is making me physically ill," Beerbohm said. "Any help will be greatly appreciated."

SCOUTING

(From Page 8)

However, according to *Green Arrow* Editor **Darren Vincenzo**, despite public perception to the contrary, he and DC are not sitting on their hands passively waiting for the elements to fall into place. Vincenzo wants *Green Arrow* to be a reality, DC wants it to be a reality, and, apparently, so does Smith.

"The official situation is that we're in discussions with a writer for the character of *Green Arrow*, and that writer is Kevin Smith," explained Vincenzo. "Kevin and I have sat down on more than one occasion, and figured out where we can go with the character and the series. We're not 'holding' it until he decides he wants to do something. We've sat down and discussed plans as we would with any writer."

The editor also explained that not only aren't they in a holding pattern, recent months have seen an increase in actively bringing the project closer to reality than ever before.

"We're working to step up the procedure and get things rolling along faster than they have been," Vincenzo said.

"We're doing the best we can and as of right now, we are stepping up the speed as best we can. We're further along this month than last, and further along than two months ago. We're very interested in having Kevin involved, so we'd really like to see this work out with Kevin. But it's likely that the time frame will not allow the involvement of some of the names that have been linked to the character."

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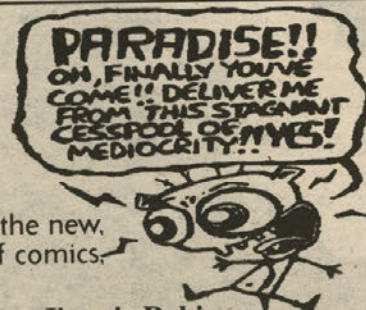
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Sirius Entertainment recently announced that Mainframe Entertainment (*Beast Wars*, *War Planets*) has optioned **Jill Thompson's** *Scary Godmother* series of graphic novels and specials for television and direct-to-video movies.

"*Scary Godmother* is a property we've been pursuing for a long time," said Mainframe V.P. of Creative Affairs Dan DiDio.

"Jill Thompson is one of the top creators in the comics industry at this time and we're extremely excited about the prospect of working with her on this project."

Thompson said she is extremely pleased with the deal as well, citing Mainframe's dedication to a faithful adaptation of her work. "I'm really excited about this," she added. "I enjoy Mainframe's animation style, and a 3-D conception of *Scary Godmother* is the only way I'd like to see it animated. In addition to the books and comics I'm working on, I can't wait to get started on this type of project."

Thompson's third *Scary Godmother* Halloween storybook, *Scary Godmother: The Mystery Date* is due in October, while Thompson's first *Scary Godmother* mini-series, tentatively titled *The Trouble with Harry*, is scheduled to ship early next year.

An announcement regarding a major animation deal concerning **Mark Crilley's** *Akiko* is expected soon.

Darth Toad. According to *The Hollywood Reporter*, **Ray Park** (Darth Maul) will play The Toad in the upcoming *X-Men* film from 20th Century Fox. The announcement confirms numerous rumors that Park would take part in the film that were based on Park's somewhat coy denials of being under consideration for the part at appearances early this summer.

Additionally, **Bruce Davison** (*Harry and the Hendersons - The Series*) has been cast as the anti-mutant Senator Kelly. Park and Davison join **Ian McKellen** (Magneto), **Patrick Stewart** (Professor X), **Dougray Scott** (Wolverine), **Anna Paquin** (Rogue), and **Halle Berry** (Storm). Cyclops and Jean Grey are the only major roles left uncanceled, and announcements are expected soon.

Additionally, reports in *Variety* have the release date of the film pushed back from next summer to that fall.

Tarzan II in the works. Thanks to the strong box-office performance of Disney's version of *Tarzan*, a sequel is already in the planning stages, according to *The Hollywood Reporter*. Currently, the director of the sequel as well as the format of release are the stumbling blocks, as one of *Tarzan's* directors is at work on *102 Dalmatians* (a live-action sequel to *101 Dalmatians*) and Disney is set to release its first theatrically released animated sequel

this fall with *Toy Story 2*.

Doctor Who, Ninjak films in development. According to *The Hollywood Reporter*, **Paul Anderson's** Impact Pictures is currently developing film treatments for *Doctor Who*, as well as a big-screen version of Acclaim Comics' *Ninjak*. **Robin Shou** (*Mortal Kombat*) is attached to star in the latter. Anderson's next project is a remake of *Death Race 2000* for Paramount starring **Tom Cruise**.

Wolfman update. While his name is all-too infrequently associated with comic books these days, **Marv Wolfman** is keeping himself busy with Wolfmill Entertainment, the producers of the animated *Pocket Dragon Adventures*.

"We're currently pitching *Fearless Fosdick*, based on the character from *Li'l Abner*, to a number of studios," Wolfman said. "Also, the *Elfquest* animated feature is moving along well. Wolfmill Entertainment, headed by myself and **Craig Miller**, have, along with creator **Wendy Pini**, written the first draft of the script and are starting the second draft now. We expect to be in production later this year. It's being produced with Sceneries International, which is currently completing the *Heavy Metal* animated movie sequel, out this fall. Wolfmill will be acting as executive producers as well as writers."

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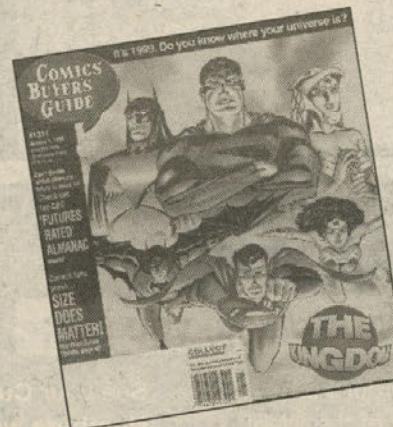
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I really am just so tired of people talking about how we need to raise the prices of comics.

The low end of the market is the last place we have left to get hold of older comics at reasonable prices. If guys like Cliff Biggers drive us out of there by making it unaffordable, what then?

How high can these prices go? Slowly but surely, it seems as though they will eventually weed out of the marketplace all casual reader-collectors.

[Keep in mind that Cliff's comments in #1342 were based on a discussion of what's actually happening in the marketplace, not on some theoretical abstract. If you can't find a Near Mint copy of a specific title for what a price guide says it should go for in Near Mint — well, how useful is the guide? And he's suggesting that there may be a different formula for computing prices for some specific issues. My guess is that that's an accurate reflection of what's going on.]

Also reassuring is that what Cliff was discussing especially were "key issues." Those are the very issues most likely to be reprinted — which could be helpful in the case of "what then?"

I also suspect that another factor will begin to affect prices soon: the third-party grading service. It may result in escalating prices on the very highest end of collectibles. But it may lower prices for

the rest of the field, especially for one of my favorite unofficial "conditions": the "reading copy."

Chris Hill

1138 E. Standish Place
Bayside, WI 53217

From time to time people write to *CBG* with kudos for their favorite comics shop or retailer. I've never written one of those letters, though when reading one I've often thought that I should. Despite the fact that the comics store I go to and the man who owns it have figured prominently in my life for 15 years, I've never written to sing their praises. I've finally been motivated to do it, but I really wish I weren't.

Jef Parker opened the first Collector's Edge Comics on Milwaukee's south side sometime in the late '70s or early '80s. I didn't discover the store until about 1984. I was working at a theater, and Jef delivered its film schedules around town. We got talking comics once when he was making a pickup. I had been out of comics for about five years, but he sold me on the idea of coming by his store and seeing how things had changed. Jef is a natural at that kind of thing and on that first visit he had me signed up to his subscription service, which at the time was a bunch of handwritten lists in a spiral notebook.

A few years later the theater had become an unpleasant place to work, and I met with Jef about coming on board

with him. I started at Collector's Edge the next week and often ran his new second location. I eventually left for graduate school, and others filled my position, but, when I came back, Jef opened a third store explicitly for me to run. I stayed there until the birth of my son forced me to leave the retail counter behind, but on and off for the next few years I still designed fliers, managed customer orders, and consulted about upcoming comics. I worked for Jef longer and more rewardingly than anyone else in my life.

Through those years, I witnessed Jef take his single store up to a peak of five locations, then shrink back to three at a time when many other stores were closing outright. The notebook of customer lists developed into a sophisticated computerized system. Customers came and went, but, throughout the parade of changing faces both behind the counter and in front of it, these shops maintained a spirit of camaraderie more like a corner bar than a retail store. Collector's Edge Comics became, for me at least, "a place where everybody knows your name." And at the center of it, always, was Jef.

Jef surrounded himself with smart, comics-savvy employees who were consistently able to do things right. When *CBG* would go through its periodic spates of "bad retailer" letters, I was always amazed at how much better things

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For Art's Sake



By Chris Smigiano



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Oh, So?

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were for me than for those people. Collector's Edge is a model comics chain in many ways, with innovative racks, above-average clerks, a superior subscriber system, and a huge inventory with great prices. While all of this owes a lot to the caliber of employee the store has had, the man responsible for gathering those employees was always Jef, and he inspired some kind of fierce loyalty in them.

Sure, there were times when Jef would seem unconnected to the day-to-day action in the store, and we'd joke about how he'd "gone to Mongo" and then go on keeping things on an even keel. Or when he would lambaste me and others for spending 25% of our effort finding the last 2% of errors in the order system. He has faults, but they are insignificant when stacked up against his strengths.

Jef is a stand-up guy, both professionally and personally. He's come through for me more times than I can count. He gave me a job when I needed one, opened a store just so I could run it, helped me move twice, and taught me how to drive. This is not a unique situation, either. Jef has come through for many of his employees and customers — or maybe I should just say "friends," since that is how he treated all of us, in so many ways that had nothing to do with comics.

Thinking back, I can remember Jef perched like a gargoyle on a stool at the base of the shop's stairs, personally pricing stacks of comics people had pulled from the basement stock during the annual New Year's Sale. Jef sitting on the cart after rolling my belongings up to my new apartment. At a staff meeting reciting one of his stock "pep" talks. Having me out to dinner for my birthday and talking about it as if it were an annual event, when we'd never done it before or since. The glee in his voice when he called to tell me that he'd fixed a problem at the store that I'd been warning him about — and then his depression when the problem recurred.

Laughing at me, as I carted cardboard boxes to the recycler, when he could more easily have taken them to the dump. Jef smiling on the TV news, cutting the cake at the spectacularly unsuccessful Superman wedding reception I had masterminded. Sitting in the restaurant across the street from the store, endlessly discussing how to steer maturing comics readers toward more mature comics to keep them from leaving completely.

Showing up in the middle of the night to help me decorate one shop as a surprise for the manager's 30th birthday. Explaining to me why my right turns were always too wide. Jef flipping

a coin with me over the price of the first stack of back issues I bought from him — and then losing graciously, even though the higher price was much less than I'd expected to pay.

I haven't seen him much lately, since I pick up my weekly fix at a different location than the one he personally oversees. When we would get together, we would talk politics, and he'd offer to take me to the shooting range. I'd always defer, thinking we'd get to it eventually.

I regret that. I regret that I've never actually heard his legendary *Watchmen* TPB sales pitch. I regret that we didn't meet for more than one annual birthday dinner.

Yesterday I found out that Jef has been diagnosed with cancer. He's a tough guy and, if there's any justice, he'll beat it. Between comics, books, and games, I'd say that Jef has been responsible for a majority of my amusement for the last 15 years. I'd gladly give it all back, if it would help him out of this, and I'll bet many of his other customers would do the same. No matter what happens, I know that I'll never pick up a comic book or walk into a comics shop without remembering that I wouldn't be doing it — that I couldn't have driven to the store in the first place or worked in one for seven years — if it weren't for him.

Jef has helped me out in more ways and in more different circumstances than anyone else I've ever known. While he's still here and while I still can, I want him and all *CBG* readers to know what an excellent retailer and good friend Jef has been. His customers already know.

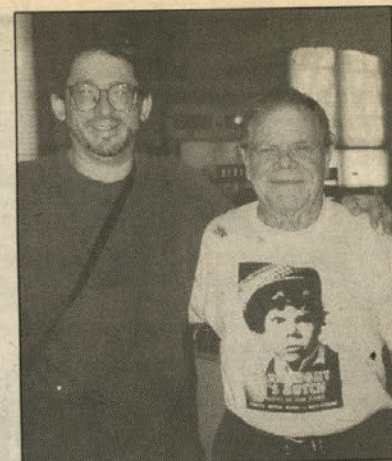
Tom Takach

5693 34th Ave. N.

St. Petersburg, FL 33710

With the excitement of conventions and related guest stars in full swing, I just wanted to send these photos I took last month at The Coliseum here in St. Petersburg. (Actually, it was a collectibles toy show where I finally found an item I had been looking for for quite some time: a Superman button found in Kellogg's Pep Cereal boxes in the 1940s.)

The one photo is of "Porky" from The Little Rascals. The photo I am in features a gent that I was especially interested in meeting: Tommy Bond. While known primarily as "Butch" in The Lit-



tle Rascals, he was also Jimmy Olsen in both of those wonderful Kirk Alyn Superman serials, circa 1950. He is a really nice guy who has a lot of fascinating stories to share with fans pertaining to his work in Hollywood in the late '30s and '40s.

He mentioned, as an example, that he met Boris Karloff in full Frankenstein makeup in the '40s (and that he had never been so scared in all his life) and that he had gone on to look at the set of the Munchkin Village when *The Wizard of Oz* was being filmed. I would heartily encourage fans to take a few minutes to meet this remarkable man if they find him at a convention near them.

Matt Levin

Walking Man Comics

123 Elm St.,

Hatfield, MA 01038

Wanted to thank you for your ad (why, yes!) in *CBG* #1341, featuring Red Sonja — and to mention that, while I saw no credits for the art, I believe it's by Mary Wilshire, whose work on the title pleased me best second only to the Wizard, Frank Thorne's. Speaking of whom, please consider a retrospective (full of praise) for Thorne, whose work, publishable in a "family paper" and not, remains among the most beautiful in comics.

I am almost overwhelmed by the quantity of highest-quality comics published today, such as:

The Factor by Nat Gertler is a five-issue super-hero series without the super-hero. As did Kurt Busiek's *Astro City* early issues, *The Factor* deals with the effect on the common folk of a superhero in town.

Jim Schumaker and Bradley Walton, Joe Staton, Matt Feazell, Tom Luth, Carla Speed McNeil, Ted Slampyak, and others with equally individual and satisfying ability illustrate Gertler's several short stories each issue: a cop's point-of-view; a kid's; a proud old woman's faith; two young women's license; a spy story; an urban near-crime story (told twice, via two illustrators).

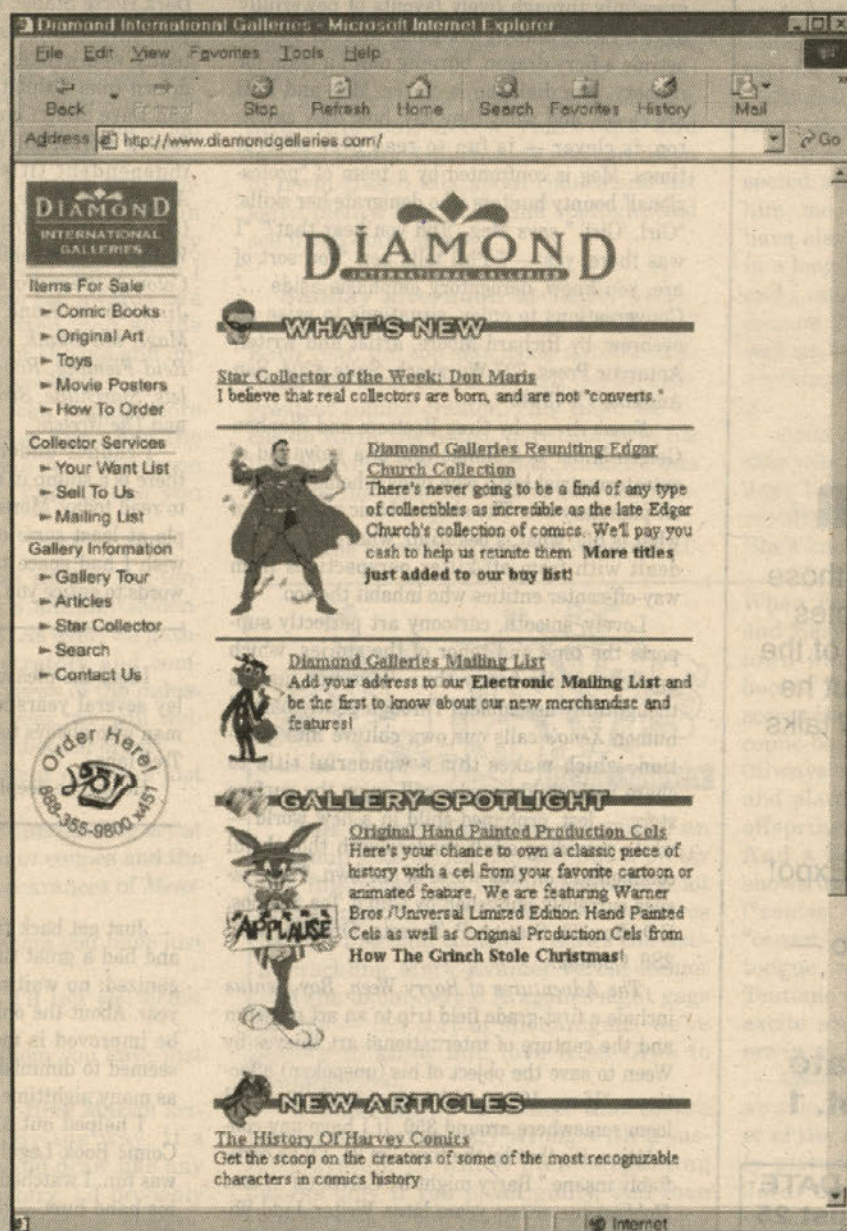
Gertler goes after what it might really feel like to look up in the sky and catch just a glimpse of that "bird — plane — super-man!" and then have to return to just getting through your day.

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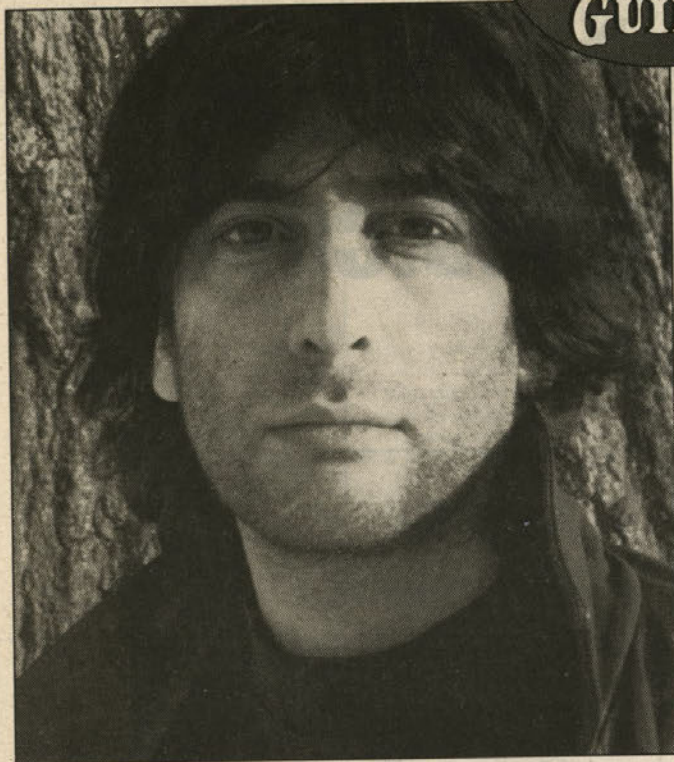


Photo courtesy of CBLDF

The Write Stuff: Neil Gaiman

School's back in session, and, while the kids are writing those "What I Did on My Summer Vacation" essays, **CBG** devotes this month's issues to five of the greatest comics writers of the 1990s. First: Neil Gaiman writes about *The Dreaming*, but he works in the real world — to the delight of his fans! **CBG** talks with Gaiman about his life in comics and his upcoming projects.

Also in this issue: A pull-out preview of the Small Press Expo!

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Oh, So?

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Issue #4 of the series that never shows its title character is due out in April from About Comics, P.O. Box 94359, Pasadena, CA 91109.

Far West sets elves and rifle-bearing bears in the (very) mythic American Old West, and makes it work by creating two strong, unique individuals in bounty hunter Meg (Rameghan Valnorium) and companion philosopher Phil (the bear).

The smooth art by Richard Moore moves gracefully through lively layouts of powerfully drawn faces, blazing six-guns, and an outlaw astride a fiery dragon, burning down a train for robbery. The dialogue is clever. Meg and Phil are clever, and what they say, how they say it, too, is clever — is fun to read over several times. Meg is confronted by a team of "professional" bounty hunters who denigrate her skills: "Girl, 'Girl'" says Meg, "Did you hear that?" "I was there, yes —" Phil tells her. "You sort of are, you know, derogatory emphasis aside..." Conversations to enjoy, situations to raise an eyebrow, by Richard Moore, artist and writer, Antarctic Press, 727 Wurzbach, Suite #204, San Antonio, TX 78240.

Xeno's Arrow by Greg Beettam and Stephen Geigen-Miller is a simple tale of a naïve lad of extraterrestrial birth who finds a home in a far-off planetary zoo. The simple, basic questions of what is life, what is beautiful, what is right, are dealt with from off-kilter perspectives from way-off-center entities who inhabit the zoo.

Lovely, smooth, cartoony art perfectly supports the tone and tenor of the stories, which are less wildly funny than *Bone* but just as thoughtfully assembled. Through gently barbed humor, *Xeno's* calls our own culture into question, which makes this a wonderful title to share with children who will enjoy the surface story — lost, orphaned child in a new world — while providing adult readers with thoughtful commentary on this world of our own. Three issues currently published by Cup o' Tea Studios, P.O. Box 63, Station P, Toronto, Ontario, M5S 2S6, Canada.

The Adventures of Barry Ween, Boy Genius include a first-grade field trip to an art museum and the capture of international art thieves by Ween to save the object of his (unspoken) affections. "If my IQ could be measured, it would loom somewhere around 350. If I have any consolation, it's that by the time I'm 21, I'll be certifiably insane." Barry might be Calvin (of... *and Hobbes*) one or two years later. Writer Judd Winnick's drawings have a harsh-edged cartooning style that gets a lot of expression into people's expressions. Three issues published by Image Comics, 1440 North Harbor Blvd., Suite 305, Fullerton, CA 92835.

Amy Unbounded is a remarkable comic book by writer-artist Rachel Hartman. Hartman chronicles stories about 9-year-old Amy, whose mother is a clock-maker and whose father is a tailor in a medieval world of donkey carts, exiled knights, and home-baked bread. Amy's imagination conjures up ramparts stormed, heroes colliding, and herself as a hero's hero, as she helps a cousin with her sheep or journeys to an aunt's to fetch a cheese. Using expressive,

simple lines, Hartman depicts location and emotion with equal strength and clarity — never any clutter in her pictures.

Amy narrates her adventures, real and imagined, with wit and aplomb; Hartman's writing is succinct and speakable and fun to read out loud. *Amy Unbounded* is another comics great to read with kids. It's fun and funny: the Un-sinkable Molly Brown as a 9-year-old in a time of scholarly dragons and street-faire puppet shows. Eight digest-sized issues are available from Rachel Hartman, Pughouse Press, 5464 S. Harper, #20, Chicago, IL 60615.

I would also like to at least mention: Stan Sakai's *Usagi Yojimbo*, one of the best, longest-running writer-artist titles around, part of the Dark Horse Stable; Batton Lash's *Wolff & Byrd*, soon to be known as *Supernatural Law*, consistently well-written, cleverly written, carefully drawn from Exhibit A Press; Jeff Smith's *Bone* and Dave Sim's *Cerebus*, both likely needing no further words; and a quick alphabet of fabulous independent titles: *Age of Bronze*, *Akiko*, *Astounding Space*, *Astronauts in Trouble*, *Box-Office Poison*, *Browser and Sequoia*, *Castle Waiting*, the incredible *Clan Apis*, *Cave Woman*, *Colonia*, *Dreamwalker*, *Finder*, *Gon*, *Jenny Finn*, *Jinx/Torso*, *Kane*, *Kurt Busiek's Astro City*, *Mage*, *Mr. Blank*, *Nowhere*, *QuickenForbidden*, *Reid Fleming*, *Robyn of Sherwood*, *Stray Bullets*, *Starchilde*, *Strangers in Paradise*, *Trekker*, and *The Wretch*.

I cannot understand anyone who claims there is a slump in quality — exciting! — comics to read today. Moreover, I encourage all to sample at least some of these listed above. I only wish I had space to give each of them just 50 words to entice you.

Robert Moraes

I had the pleasure of meeting DeForest Kelley several years ago, and he was a very nice man who always took the time to talk with *Star Trek* fans.

He will be deeply missed.

Michael Skidmore

3631 W. Eddy

Chicago, IL 60618

Just got back from the Chicago Wizard Con and had a great time again. It seemed very organized: no waiting a long time to get in this year. About the only thing I thought that could be improved is more panels. That has really seemed to diminish the last two years, and not as many nighttime events going on.

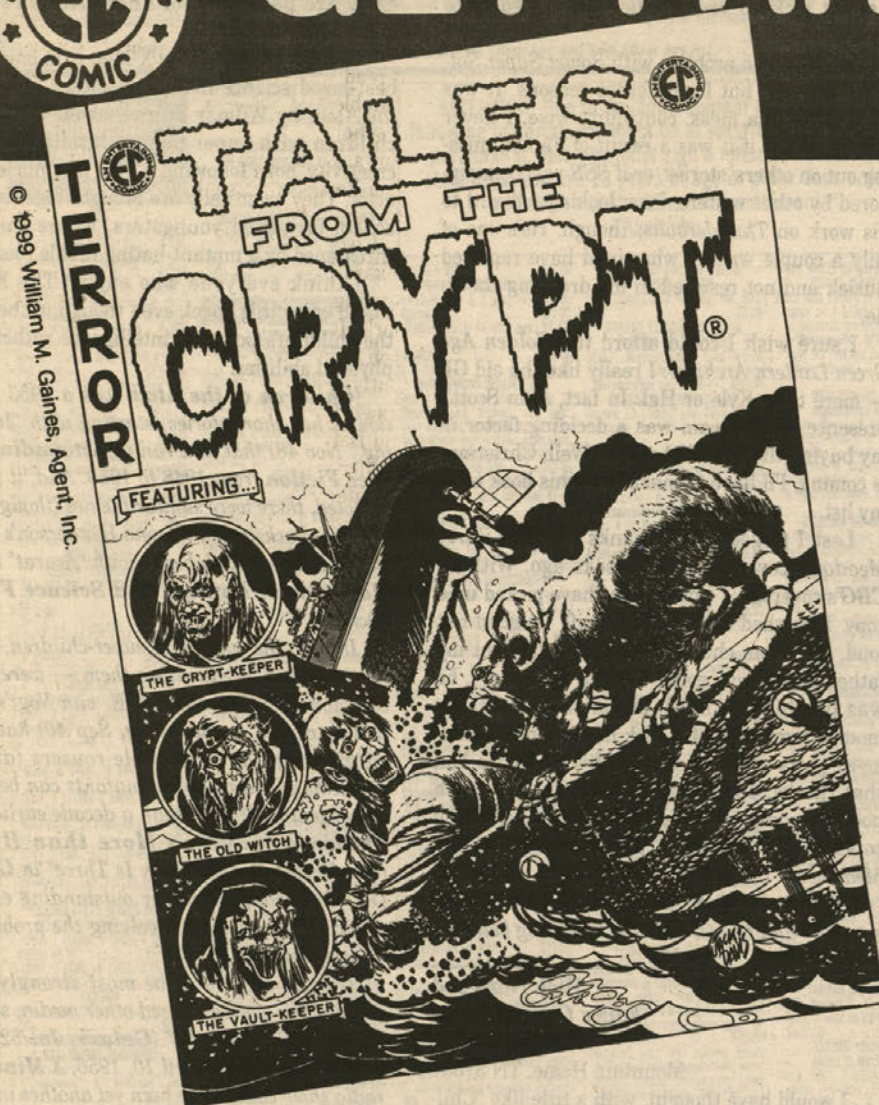
I helped out again for a few hours at the Comic Book Legal Defense Fund booth, which was fun. I watched George Pérez sign comics till his hand hurt — and draw sketches — with all the money going to the CBLDF. He had to limit the number of sketches each day for obvious reasons (like not having a bionic arm), but there was no end to the number of people who would have paid for one.

Being there Friday and Saturday, I saw at least 50 new members sign up and pay the \$25, and a couple who paid more: One person paid \$50 for a membership and another paid \$100. This nice person (I have no idea what her name was) also had organized an auction at a different show and put \$200 in the donation jar that was sitting next to George Pérez.

I bought a wide assortment of items this
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Oh, So?

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year, including the *ComicBase* software (I let him know that your latest comments on the product convinced me), I got the hardcover *Pulp Art* book, and I got an original *3 Geeks* page, a treasure showing the fans winning the trivia contest at the con!

I attend Craig Shutt (aka Mr. Silver Age)'s, trivia contest every year. The fans actually scored some points this year. Mark Waid didn't know the name of Captain Action's panther and he couldn't fill in the blanks on a DC house ad on how fast The Flash was. It was something like The Flash is as fast as lightning, a cheetah, a blank, and a blank. He couldn't fill in either blank! The answers were weird: a rhea (a large flightless bird) and a duckhawk! I'm a zookeeper and I've never heard of a duckhawk! Come on, how fast would a hawk have to be to catch a duck?

I spent \$48 on finding all the Oz series comics I was missing from Arrow comics — and a big thank you to the co-creator of the series who took the time to draw me a floor plan on what order to read the mini-series and anthology appearances. I'm sure spending \$50 helped, but I get the feeling he would have done it, regardless. I bought one of the last two copies of the *CBG Checklist and Price Guide* at your booth, wanted to get *The Comic-Book Book*, but you were out.

I bought the HC *Stray Bullets*, also one of the last. They had sold all 18 copies they'd brought within the first few hours on Friday. Found three issues of *Emma Davenport* for 50¢ each, found more of my flood-lost *Elfquest* comics, all for \$1 and under, and almost completed the *Kamandi* series I want to reread. I spent my last \$10 on an autographed picture, signed in person, of Claudia Christensen (tell me I can't relate to The Three Geeks!) and mentioned to her that, if the Doc Savage movie in-

volves Pat Savage, she would be perfect.

I have a couple of legal questions for the all-knowing Maggie. When I bought the *3 Geeks* original art, they added on tax, no big amount, but wasn't there just a big case in California that decided comic-book art was art and not taxable? Was that just a state case or was it federal?

And, by the way, I wondered regarding some videotapes on sale at the show, I have gotten catalogs in the mail from video sellers saying that movies, shows, etc. that either haven't been released in America or not released in a certain form (directors' cuts, etc.) aren't illegal to sell here. Any comments on that?

[No, the case you're remembering involved Paul Mavrides and concerned California taxation. (Chris Oarr of the CBLDF, by the way, could have told you all about it; the CBLDF was involved with the legal action which saved countless California comics artists countless dollars.)

You were in Illinois and were buying the physical art, so you were paying an Illinois sales tax.

While I can't respond specifically to generalized cases, bootleg copies are, indeed, illegal for sale. Those are cases in which the dealer has copied material and charged to sell the copies. However, there's a difference when it comes to paying for the prerecorded material sold commercially by the company owning the rights — and then reselling that prerecorded material. However, again, keep in mind that a British prerecorded videotape won't play on most U.S. videotape players, so those would be illegal bootlegs.]

Jeff Alan Polier

9100 SW Monterey Pl.

Portland, OR 97225

I can't help but wonder if anyone else is not excited by the upcoming "Heroes Reborn: Doomsday" event. The synopsis given for each title completely failed to interest me, with the single exception of *Young Allies*. No big surprise; it's the one by Fabian Nicieza (with the *Thunderbolts* art team of Mark Bagley and Al

Vey). For a storyline that's supposed to set "...up [Doom's] immediate status quo for the foreseeable future," there sure isn't a lot of Doom mentioned in the various titles' write-ups. Fewer than half of the titles mention Doom in any way. I might pick up *Young Allies* but I'm going to pass on the rest.

JJM, I had a problem with *Soviet Super Soldiers*, as well, but for different reasons. It was something of a mess, continuity-wise. I never did figure out if it was a result of Fabian missing out on others' stories, or if SSS was being ignored by other writers. I am looking forward to his work on *Thunderbolts*, though. He's one of only a couple writers who could have replaced Busiek and not resulted in my dropping the title.

I sure wish I could afford the *Golden Age Green Lantern Archives*. I really like the old GL — more than Kyle or Hal. In fact, Alan Scott's presence on the team was a deciding factor in my buying the new *JSA* series. Well, Christmas is coming. I'll have to make sure this book is on my list.

Lest I forget, major thanks for the *Liberty Meadows* coverage a few weeks ago. Without *CBG*'s coverage, I would never have picked up a copy. I laughed out loud. My wife laughed out loud. Her mom chuckled merrily. I thought my father in law was going to have a coronary, he was laughing so hard. My mom — Well, my mom is something of a stick-in-the-mud; she enjoyed parts of it, but not all. It's really too bad that the local newspaper seems to have such poor taste in comic strips. I'd (almost) be willing to subscribe just for a daily dose of *Liberty Meadows*.

[I've loved Frank Cho's work ever since I first saw it — and he just seems to be getting better.]

Rick Norwood

Editor, *Comics Revue*

P.O. Box 336

Mountain Home, TN 37684

I would have thought, with a title like "Children of the Atom," your article in #1339 would have at least mentioned the real origin of The

X-Men. Jack Kirby was a science-fiction fan and borrowed many ideas from classic science fiction. There's nothing wrong with that, by the way; all writers borrow from other writers. For example, Kamandi owes a lot to the cover of the early Ace paperback of Andre Norton's *Daybreak* — 2250 A.D.

The real origin of The X-Men is in one of the best-loved science-fiction classics, *Children of the Atom* by Wilmar Shiras, about a group of children with super-human intelligence and creativity, born following a leak in a nuclear reactor. They eventually are brought together at a school for gifted youngsters, where they are threatened by a mutant-hating rabble rouser.

I think everyone who enjoys The X-Men would enjoy this novel, even though in the novel the children's power is intelligence rather than physical abilities.

[*Children of the Atom* was a 1953 collection of her short stories (starting with "In Hiding," Nov 48) that had run in *Astounding Science Fiction* from 1948 to 1950. And, it should be noted, there were similar themes (though with different backstory) in Zenna Henderson's stories of *The People*, which began with "Ararat" in *The Magazine of Fantasy and Science Fiction* (Oct 52).

In fact, the concept of super-children — and the problems of educating them — were pretty common in SF by then. A.E. van Vogt's *Slan* (which ran in *Astounding*, Sep 40) had dealt with mutant-hating rabble rousers (and the problems of hiding, when mutants can be physically identified) more than a decade earlier. And Theodore Sturgeon's *More than Human* (which started with "Baby Is Three" in *Galaxy*, Oct 52) is simply another outstanding example of terrific storytelling involving the problems of a young mutant.

Comics seemed to be most strongly influenced when stories entered other media, so Mark Clifton's "Star, Bright" (*Galaxy*, Jul 52) being dramatized on the April 10, 1956, *X Minus One* radio show could have been yet another impetus.

And, yes, all the above are entertaining and worth any X-Men fan's attention.]

THE SPIRIT

MEET P'GELL #13

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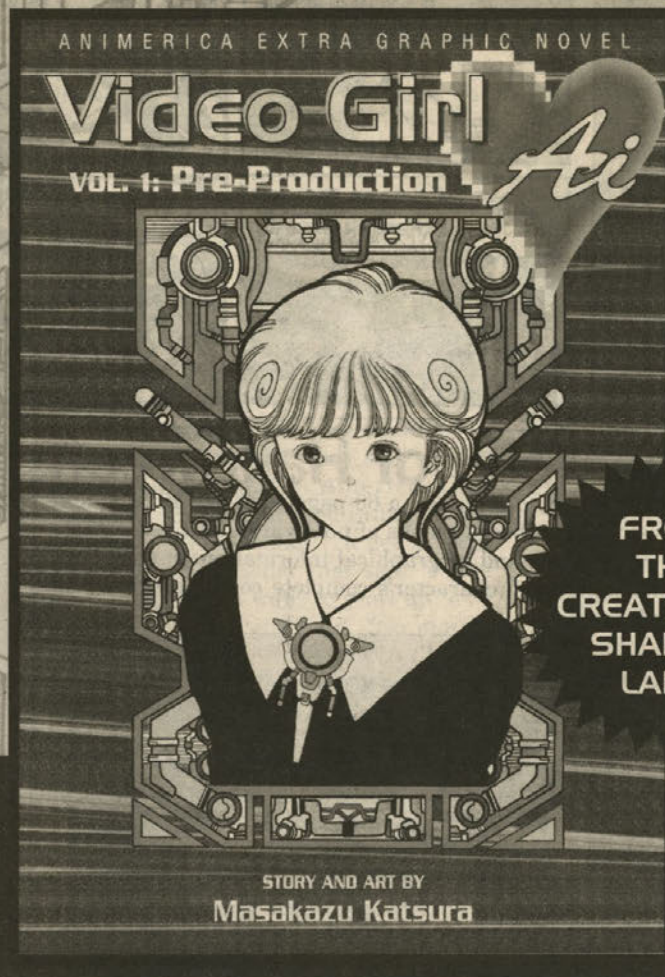
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Anthropomorphic antics abound in *Bobo's Progress*



Bobo's Progress, a new funny animal strip distributed by King Features Syndicate, features the adventures of an animal band comprising Bobo, a bear; Lenny, a rabbit; and Stu, a bird. Described by creator Dan Wright as "a comic strip for everyone who's ever tried (against their better judgment) to work with their friends," the strip is co-written by Tom Spurgeon.

Wright added that the anthropomorphic trio is seeking "the meaning of life the only way they can: one day at a time. Some days that means work, some days it means quiet moments, and some days it means just hanging around. Bobo might make better progress without Lenny and Stu, but the ride wouldn't be as fun."

Heroes assemble for Halloween

Bulfinch Press has scheduled *DC Comics Masks*, a 60-page book by Christos Kondeatis containing three-dimensional cardboard masks of nine various DC characters, for release Oct. 1. Assembly instructions and biographical information on each character, as well as a color rendering of each character's complete costume, will be included. The book retails for \$25.



Dark Horse has scheduled a series of lunchboxes primarily inspired by Dark Horse characters. The initial wave, scheduled for release late this year, features Molly's Escort Service (from Frank Miller's *Sin City*), Mike Mignola's *Hellboy*, Evan Dorkin's *Milk & Cheese*, Sergio Aragonés' *Groo the Wanderer*, and 1950s pin-up Bettie Page (featuring photos by Bunny Yeager). Each 8" x 7" x 3 1/4" lunchbox contains a postcard of the respective box's art and retails for \$19.95.

According to Dark Horse Product Development Spokesperson David Scroggy the boxes will "put the spice into your deviled eggs and the ham in your sandwich."



Toy Vault will release its first deluxe Tolkien figure

Toy Vault has announced its first deluxe action figure based on J.R.R. Tolkien's Lord of the Nazgûl, a servant of Sauron the Ring Lord. The 8" figure is scaled at one foot to one inch, "almost three times the height of our Frodo figure," said Toy Vault Creative Director Jon Huston. "He has 12 points of articulation, so he moves almost as well as the old Mego superhero toys. The icing on the cake is the toy's eyes — he has a prism in his helmet that causes his red eyes to glow. It's really spectacular!"

Scheduled to ship in November, the figure has a suggested retail price of \$19.95. Two variant editions are available in addition to the standard figure, which comes with sword and cloak: The Black Captain, a Diamond exclusive, features the figure in battle with a sword, a mace, and a glow-in-the-dark skeleton. The Toy Vault Toy Club version has the character attired as The Black Rider with dagger and cloak.



Playing Mantis has scheduled its line of action figures based on *Mystery Men* to ship in late August. The 8" figures retail for \$9.99 each and include (left to right): The Shoveler, Mr. Furious, The Blue Raja, The Bowler, Captain Amazing, and The Spleen. A Casanova Frankenstein figure will also be available. The figures will be available at both mass-market and direct-market retailers.

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G 65.00 130 G+ Chunk Out BC 80.00 131 G+ 70.00 133 G 45.00 140 FA+ 40.00 142 FA 35.00 143 FA 35.00 146 FA 40.00 147 G 50.00 148 G 45.00 164 FA+ 35.00 174 FA/P 30.00 178 FA 30.00 180 G+ 55.00 181 FA+ 35.00 182 VG+ 85.00 185 G+ 55.00 186 F 125.00 187 VG 85.00 83 FA- 40.00 84 FA- 50.00 85 FA/G 50.00 86 FA 40.00 87 F 160.00 88 G+ 80.00 89 G 50.00 90 FA- 24.00 91 VG 85.00 92 VG- 95.00 93 G/VG 65.00 95 FA- 24.00 96 FA+ 35.00 97 VG+ 110.00 98 FA 45.00 100 FA 2 Pgs 70.00 101 FA 35.00 102 FA 22.00 103 FA+ 27.00 104 VG 60.00 105 FA 19.00 106 G/VG 48.00 107 FA/G 30.00 108 FA 19.00 109 G 32.00 110 FA/G 30.00 112 FA 24.00 113 FA 18.00 114 FA 18.00 115 VG/F 85.00 116 VG 60.00 117 G 27.00 118 G 30.00 119 VG+ 75.00 120 FA 18.00 121 VG- 70.00 122 VG 38.00 123 FA/P 13.00 124 G+ 25.00 125 G+ 47.00 126 VG 30.00 127 G/VG 30.00 128 VG 40.00 129 FA 10.00 130 VG 30.00 131 G/VG 24.00 132 FA 15.00 133 G/VG 1 PC TP 15.00 134 FA 30.00 135 FA+ 8.00 136 G+ 24.00 137 FA 13.00 138 G 15.00 139 FA- 11.00 140 G 13.00 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SPS 80.00 4 FA 35.00 5 G+ 70.00	6 VG+ 85.00 7 FA+ 27.00 8 FA 20.00 9 FA 22.00 10 VG/F 75.00 11 VG- SS 27.00 12 G/VG 24.00 13 G- 14.00 14 G/VG 24.00 15 VG/F 42.00 16 FA+ 30.00 17 VG 30.00 18 VG 20.00 19 VG 20.00 22 VG 24.00 24 VG 18.00 25 FA/G 11.00 26 FA+ 10.00 27 FA/G 11.00 28 VG 22.00 29 VG 24.00 32 G+ 16.00 33 G- 7.00 35 FA 4.00 36 VG 11.00 37 VG 12.00 38 VG 11.00 39 FA/G 6.00 40 FA+ 5.00 81 VG- 95.00 83 VG 90.00 84 G/VG 75.00 85 VG 90.00 88 G/VG 75.00 89 VG/F 1 PC TP SP 55.00 90 VG (R) 80.00 91 VG 80.00 94 F+ 210.00 96 VG 60.00 98 VG 48.00 99 VG 65.00 100 G/VG 225.00 101 VG/F 80.00 103 FA/G 25.00 105 FA 15.00 107 G/VG 42.00 108 VG 75.00 109 G/VG 42.00 110 VG 55.00 112 VG- 1 PC TP 15 FC 30.00 113 VG+ 35.00 115 FA+ 2 PGS OUT 12.00 118 VG 45.00 119 VG/F 65.00 120 VG 45.00 121 FA 14.00 122 VG+ 50.00 123 FA+ 20.00 126 FA 14.00 127 FA 14.00 128 G 20.00 129 G/VG 30.00 131 FA+ 13.00 132 G/VG 24.00 134 G 15.00 135 VG TRS BC 19.00 136 VG+ 38.00 137 VG 27.00 138 VG/F 42.00 139 G+ 19.00 141 G 17.00 142 VG 24.00 143 G 16.00 144 VG 9.00 146 VG 30.00 148 G+ 17.00 149 G 13.00 150 G 7.00 151 G 7.00 152 G 7.00 153 G+ 11.00 154 G+ 11.00 155 G 11.00 156 VG 14.00 157 VG 13.00 158 F/VF 4.00 159 G/VG 12.00 160 G+ 10.00 161 VG+ 17.00 162 VG 14.00 163 FA+ 5.00 164 VG 11.00 165 VG 11.00 166 G/VG 9.00 167 VG 21.00 168 VG+ 11.00 169 VG+ 14.00 170 VG 14.00 171 VG+ 14.00 172 G/VG 9.00 173 VG 11.00 174 G 5.00 175 VG+ 14.00 176 G/VG 9.00 177 F 17.00 178 F+ 27.00 179 VG/F 16.00 180 VG/F 16.00 181 VG/F 13.00 182 F 14.00 184 F 14.00 185 F 14.00 186 VF 50.00 187 VG/F 16.00 188 VG/F 12.00 189 VG/F 13.00 190 F+ 20.00 191 VG/F 13.00 192 VG 8.00 193 F 13.00 194 F 13.00 195 F 14.00 200 VG/F 13.00 Superman's Girl Friend Lois Lane 1 G/VG 380.00 2 VG 2 IN. SPS 125.00 3 VG 2 IN. SPS 80.00 4 FA 35.00 5 G+ 70.00	Superman's Pal Jimmy Olsen 1 VG+ 500.00 2 G 110.00 3 VG BIG TR BC 60.00 5 VG+ 120.00 6 VG 55.00 8 FA 25.00 Wonder Woman 1 VG+ 1,500.00 World's Finest 4 VG 475.00 5 VG Taped SP 300.00 8 VG 300.00 11 VG+ 300.00 15 FA 75.00 17 FA+ 110.00 18 G/VG 170.00 19 VG 210.00 21 VG 160.00 24 VF- 500.00 25 VF 550.00 32 VG 130.00 40 FA 40.00 71 F Chip FC 180.00 72 VG 100.00 74 VG/F 120.00 76 G 32.00 77 FA 22.00 78 FA 24.00 83 VG- PC OUT BC 45.00 85 VG+ 1/2 BC OUT 19.00 86 G 24.00 87 VG 48.00 88 VG 48.00 89 VG 48.00 90 VG 48.00 91 VG 36.00 92 VG- CL 20.00 93 G 18.00 95 VG+ 45.00 97 FA/P 10.00 98 G+ 24.00 99 G/VG 26.00 100 G 30.00 10
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7 VG+	170.00	75 F	14.00			42 F	18.00	7 VG+	10.00	109 G	16.00	22 NM	680.00	37 NM	170.00	118 NM	160.00	
8 F	200.00	76 VG+	12.00	Captain Marvel		44 F	17.00	8 F	12.00	110 G/VG	130.00	23 NM	350.00	38 NM	120.00	119 NM	120.00	
9 G+	100.00	77 F+	24.00	1 F	17.00	45 F	17.00	9 VG/F	11.00	111 G	30.00	24 NM	390.00	39 NM	120.00	120 NM	120.00	
10 VG+	170.00	78 F/VF	24.00	2 F+	8.00	46 F	18.00	10 F	12.00	112 G+	16.00	25 NM	450.00	40 NM	120.00	121 NM	120.00	
11 VG+	110.00	80 F	11.00	3 VF	9.00	47 G+	8.00			113 G	11.00	26 NM	90.00	41 NM	120.00	122 NM	140.00	
12 G	45.00	81 F	11.00	6 F+	5.00	48 VG/F	200.00	Iron Man & Sub-Mariner		114 G/VG	48.00	27 NM	390.00	42 NM	150.00	123 NM	190.00	
13 VG+	150.00	82 VG	8.00	7 F	4.00	49 VG	45.00	1 F	30.00	116 G+	13.00	28 VF+	450.00	43 NM	85.00	124 NM	190.00	
14 VG	250.00	83 F	11.00	8 F+	5.00	50 VG	50.00	1 F/VF	55.00	117 VG	12.00	29 NM	45.00	44 NM	80.00	125 NM	190.00	
15 VG/F	140.00	84 VG+	9.00	9 F	4.00	51 VG+	12.00			118 VG	13.00	30 NM	45.00	45 NM	80.00	126 NM	190.00	
16 VG	70.00	85 F+	20.00	10 F/VF	6.00	52 VG+	24.00	Journey Into Mystery		119 VG	18.00	31 NM	45.00	46 NM	80.00	127 NM	190.00	
18 G	35.00	86 F	11.00	11 VG/F	3.00	53 G	13.00	92 VG	27.00	120 VG	12.00	32 NM	45.00	47 NM	80.00	128 NM	190.00	
19 F	90.00	87 VG+	9.00			54 VG+	12.00	93 G/VG	24.00	121 VG	5.00	33 NM	45.00	48 NM	80.00	129 NM	190.00	
20 VG+	95.00	88 F	11.00	Daredevil		55 VG+	14.00	94 G/VG	20.00	122 VG+	24.00	34 NM	45.00	49 NM	80.00	130 NM	190.00	
21 VG/F	70.00	89 F	11.00	1 VG+	350.00	56 VG+	14.00	95 VG	16.00	123 G+	5.00	35 NM	45.00	50 NM	80.00	131 NM	190.00	
22 VG	65.00	90 F	13.00	2 VG	75.00	57 VG+	14.00	96 G+	16.00	124 VG	6.00	36 NM	45.00	51 NM	80.00	132 NM	190.00	
23 VG	60.00	91 VG+	9.00	4 VG	55.00	60 VG/F	16.00	97 G+	16.00	Sub-Mariner		37 NM	45.00	52 NM	80.00	133 NM	190.00	
24 VG+	50.00	92 F+	20.00	5 VF+	180.00	61 F	13.00	100 G	10.00	1 F	24.00	38 NM	45.00	53 NM	80.00	134 NM	190.00	
25 G	24.00	93 F	11.00	7 VG	50.00	62 VG+	11.00	101 VG	15.00	2 VG+	10.00	39 NM	45.00	54 NM	80.00	135 NM	190.00	
26 VG	55.00	94 VG/F	17.00	8 VG	50.00	63 VG/F	12.00	102 VG+	20.00	4 F+	10.00	40 NM	45.00	55 NM	80.00	136 NM	190.00	
27 G+	35.00	95 F	11.00	9 VG/F	70.00	64 VG+	11.00	103 VG+	24.00	5 VG/F	8.00	41 NM	45.00	56 NM	80.00	137 NM	190.00	
28 VG+	85.00	96 F+	40.00	10 G/VG	38.00	65 VG+	11.00	104 FA	7.00	6 F	9.00	42 NM	45.00	57 NM	80.00	138 NM	190.00	
29 VG+	40.00	97 F	22.00	12 F	11.00	66 VG+	24.00	105 VG+	22.00	8 F	9.00	43 NM	45.00	58 NM	80.00	139 NM	190.00	
30 VG+	40.00	98 VG+	18.00	14 G/VG	9.00	67 VG	22.00	106 VG+	22.00	9 F/VF	17.00	44 NM	45.00	59 NM	80.00	140 NM	190.00	
31 G	16.00	99 F+	20.00	15 F	18.00	68 NM	52.00	107 VG+	22.00	10 F/VF	17.00	45 NM	45.00	60 NM	80.00	141 NM	190.00	
32 VG	30.00	100 F+	80.00	16 VG/F	25.00	70 F	13.00	108 G+	20.00	11 F/VF	12.00	46 NM	45.00	61 NM	80.00	142 NM	190.00	
33 G/VG	24.00	AN #1 VG	100.00	18 VG	8.00	71 G+	5.00	109 FA	5.00	12 F	8.00	47 NM	45.00	62 NM	80.00	143 NM	190.00	
34 VG	30.00	AN #2 FA+	20.00	19 VG	9.00	72 F	11.00	110 VG/F	20.00	13 VF	15.00	48 NM	45.00	63 NM	80.00	144 NM	190.00	
35 VG+	40.00	Avengers		20 VG/F	13.00	73 G+	5.00	111 VG/F	20.00	14 VF+	27.00	49 NM	45.00	64 NM	80.00	145 NM	190.00	
36 VG	30.00	1 VG+	425.00	21 F	9.00	74 F	11.00	112 F	27.00	15 VF	17.00	50 NM	45.00	65 NM	80.00	146 NM	190.00	
37 VG/F	45.00	2 FA	40.00	22 VG	8.00	75 VG+	10.00	113 F	22.00	Tales Of Suspense		51 NM	45.00	66 NM	80.00	147 NM	190.00	
38 VG+	40.00	3 VG PC OUT BC	55.00	23 F	22.00	76 VG	7.00	114 G+	10.00	45 VG	65.00	52 NM	45.00	67 NM	80.00	148 NM	190.00	
39 FA	12.00	4 FA+	110.00	24 F	15.00	77 VG+	20.00	115 F	27.00	46 VG	38.00	53 NM	45.00	68 NM	80.00	149 NM	190.00	
40 VG	60.00	5 VG/F	65.00	25 VG/F	8.00	78 VG	20.00	116 F	21.00	47 G	19.00	54 NM	45.00	69 NM	80.00	150 NM	190.00	
41 G+	20.00	7 F	55.00	26 F	22.00	79 F/VF	20.00	117 VG	14.00	48 VG	48.00	55 NM	45.00	70 NM	80.00	151 NM	190.00	
42 VG/F	36.00	8 VG	60.00	27 VG	15.00	80 F/VF	20.00	118 VG	14.00	49 FA	10.00	56 NM	45.00	71 NM	80.00	152 NM	190.00	
43 VG	18.00	9 VG+	45.00	28 G+	4.00	81 F+	14.00	119 VG/F	20.00	50 VG	25.00	57 NM	45.00	72 NM	80.00	153 NM	190.00	
44 VG	18.00	10 VG	38.00	Fantastic Four		82 VG+	7.00	120 VG	14.00	51 G/VG	15.00	58 NM	45.00	73 NM	80.00	154 NM	190.00	
45 VG	17.00	11 VG	38.00	1 G/VG	1,200.00	83 VG+	14.00	121 VG+	14.00	52 VG+	35.00	59 NM	45.00	74 NM	80.00	155 NM	190.00	
46 VG	17.00	12 VG	23.00	5 VG	400.00	84 F+	14.00	122 VG+	14.00	53 G	7.00	60 NM	45.00	75 NM	80.00	156 NM	190.00	
47 VG+	25.00	13 VG+	30.00	6 FA	80.00	85 F+	14.00	123 VG	14.00	54 G	7.00	61 NM	45.00	76 NM	80.00	157 NM	190.00	
48 F	27.00	14 VG	21.00	7 VG	130.00	86 F+	14.00	124 VG	14.00	55 G	25.00	62 NM	45.00	77 NM	80.00	158 NM	190.00	
49 F	27.00	15 VG+	30.00	8 G	60.00	87 VG+	14.00	125 VG+	18.00	56 G	25.00	63 NM	45.00	78 NM	80.00	159 NM	190.00	
50 VG/F	100.00	16 VG+	35.00	9 G+	90.00	88 F+	14.00	Nick Fury		57 G	25.00	64 NM	45.00	79 NM	80.00	160 NM	190.00	
51 G	15.00	17 G/VG	13.00	10 VG	130.00	89 F+	14.00	1 NM	100.00	58 G	25.00	65 NM	45.00	80 NM	80.00	161 NM	190.00	
52 G+	10.00	18 VG/F	24.00	11 VG	42.00	90 F+	14.00	1 VG+	18.00	59 G	25.00	66 NM	45.00	81 NM	80.00	162 NM	190.00	
53 VG/F	20.00	19 VG	24.00	12 VG	60.00	91 F+	14.00	2 VG+	7.00	60 G	25.00	67 NM	45.00	82 NM	80.00	163 NM	190.00	
54 VG+	20.00	20 VG	24.00	13 G	42.00	92 F+	14.00	3 VG	17.00	61 VG+	17.00	68 NM	45.00	83 NM	80.00	164 NM	190.00	
55 VG+	17.00	21 VG	24.00	14 VG	60.00	93 F+	14.00	4 VG	14.00	62 VG+	17.00	69 NM	45.00	84 NM	80.00	165 NM	190.00	
56 F	21.00	22 VG	24.00	15 VG+	30.00	94 F+	14.00	5 VG	14.00	63 FA	17.00	70 NM	45.00	85 NM	80.00	166 NM	190.00	
57 F	21.00	23 VG	24.00	16 VG	60.00	95 F+	14.00	6 VG	14.00	64 VG/F	20.00	71 NM	45.00	86 NM	80.00	167 NM	190.00	
58 F	21.00	24 VG	24.00	17 VG	60.00	96 F+	14.00	7 VG	14.00	65 VG+	35.00	72 NM	45.00	87 NM	80.00	168 NM	190.00	
59 F	21.00	25 VG	24.00	18 VG	60.00	97 F+	14.00	8 VG+	28.00	66 VG/F	20.00	73 NM	45.00	88 NM	80.00	169 NM	190.00	
60 VG/F	20.00	26 VG	24.00	19 VG	60.00	98 F+	14.00	9 VG/F	30.00	67 VG+	11.00	74 NM	45.00	89 NM	80.00	170 NM	190.00	
61 VG+	12.00	27 VG	24.00	20 VG	60.00	99 F+	14.00	10 VG	14.00	68 VG+	11.00	75 NM	45.00	90 NM	80.00	171 NM	190.00	
62 VG/F	13.00	28 VG	24.00	21 VG	60.00	100 F+	14.00	11 VG	14.00	69 VG+	11.00	76 NM	45.00	91 NM	80.00	172 NM	190.00	
63 F	14.00	29 VG	24.00	22 VG	60.00	101 F	14.00	12 VG+	14.00	70 VG+	10.00	77 NM	45.00	92 NM	80.00	173 NM	190.00	
64 VG+	12.00	30 VG	24.00	23 VG	60.00	102 F	14.00	13 VG	14.00	71 F+	20.00	78 NM	45.00	93 NM	80.00	174 NM	190.00	
65 VG+	12.00	31 VG	24.00	24 VG	60.00	103 F	14.00	14 VG+	14.00	72 G	5.00	79 NM	45.00	94 NM	80.00	175 NM	190.00	
66 VG/F	13.00	32 VG	24.00	25 VG	60.00	104 F	14.00	15 G	6.00	73 FAF	5.00	80 NM	45.00	95 NM	80.00	176 NM	190.00	
67 F+	24.00	33 VG	24.00	26 VG	60.00	105 F	14.00	Silver Surfer		74 G+	5.00	81 NM	45.00	96 NM	80.00	177 NM	190.00	
68 F	14.00	34 VG	24.00	27 VG	60.00	106 F	14.00	1 F	210.00	75 G/VG</								

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6005 BATMAN #5 1941 DC VG	\$600/\$800
6006 BATMAN #6 1941 DC VG	\$600/\$800
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6011 BATMAN #11 1941 DC VG	\$600/\$800
6012 BATMAN #12 1941 DC VG	\$600/\$800
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6206 ALL WINNERS #18 1946 TIMELY VF light dust shadow back cover	\$600.00/\$800.00
6207 ALL SELECT COMICS #11 1946 TIMELY VF	\$1,200.00/\$1,400.00
6208 MISS FURY #6 1945 TIMELY VF	\$400.00/\$600.00
6209 BLONDE PHANTOM #15 1947 MARVEL VF+ + SUPPLE & GLOSSY	\$500.00/\$700.00
6210 TERRY TOONS #46-49, 53, 57 1946-47 TIMELY VF- VF	\$300.00/\$450.00
6211 MILLIE THE MODEL #1 1945 TIMELY VF- TOUGH THIS NICE!!!	\$450.00/\$600.00
6212 BEST LOVE #33 1949 MARVEL VF- JOE KUBERT ART	\$100.00/\$200.00
6213 LOVE DRAMAS #1 1949 MARVEL VF	\$150.00/\$250.00
6214 MILLIE THE MODEL ANNUAL #2 1963 MARVEL FN+	\$75.00/\$100.00
6215 MY DIARY #2 1950 MARVEL VF+ TERRY MOORE PHOTO CVR	\$150.00/\$250.00
6216 MY LOVE #4 1949 MARVEL VF+ BETTY PAGE PHOTO COVER	\$200.00/\$300.00
6217 MY LOVE AND OUR LOVE STORY GROUP 1969-76 MARVEL FN YVONNE DeCARLO COVER	\$200.00/\$300.00
6218 ROMANCES OF THE WEST #1 1949 MARVEL VF YVONNE DeCARLO COVER	\$200.00/\$300.00
6219 POWERHOUSE PEPPER #2 1948 MARVEL VF Wolverton art (rust at staples)	\$300.00/\$500.00
6220 POWERHOUSE PEPPER #3 1948 MARVEL FN/VF WOLVERTON COVER & ART	\$300.00/\$400.00
6221 POWERHOUSE PEPPER #4 1948 MARVEL FN/VF WOLVERTON ART	\$300.00/\$400.00
6222 POWERHOUSE PEPPER #5 (SCARCE) 1948 MARVEL VF Wolverton art (rust at staples)	\$400.00/\$600.00
6223 JANN OF THE JUNGLE #15 & JUNGLE ACTION #5 1955 ATLAS FN	\$100.00/\$200.00
6224 JANN OF THE JUNGLE #16 (CIRCLE 8 COPY) 1957 ATLAS VF CIRCLE 8 COPY	\$200.00/\$250.00
6225 JANN OF THE JUNGLE #17 (CIRCLE 8 COPY) 1957 ATLAS VF CIRCLE 8 COPY	\$200.00/\$250.00
6226 JUNGLE TALES #4-6 1955 ATLAS FN+	\$200.00/\$300.00
6227 LORNA JUNGLE QUEEN #1 1953 ATLAS FN/VF ORIGIN ISSUE	\$200.00/\$300.00
6228 ZOOT COMICS #1 1947 FOX FN	\$250.00/\$325.00
6229 ZOOT COMICS #8, 13, 14 1947/48 FOX VG/VG+	\$250.00/\$300.00
6230 ZOOT COMICS #11 1947 FOX FN/VF+	\$200.00/\$300.00
6231 ZOOT COMICS #13 1947 FOX VF has minor color touch	\$150.00/\$250.00
6232 ZOOT COMICS #14 1948 FOX FN+	\$200.00/\$300.00
6233 WHITE PRINCESS #5, WID BOY #10, SLAVE GIRL #2 1949-52 AVON GD-FN	\$100.00/\$200.00
6234 THUN'DA #1 1952 MAG-ENT NM	\$1,500.00/\$2,000.00
6235 THUN'DA #2 1952 MAG-ENT NM	\$1,000.00/\$200.00
6236 THUN'DA #3 1952 MAG-ENT NM	\$75.00/\$125.00
6237 THUN'DA #4 1953 MAG-ENT VF	\$100.00/\$150.00
6238 THRILLING COMICS #61, 62, 64-67 1946/47 NEDOR GVG	\$250.00/\$350.00
6239 THRILLING COMICS #69 1948 NEDOR VF	\$250.00/\$350.00

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LOT	TITLE/DESCRIPTION	YEAR	PUBL	COND	NOTES	LOWS	HIGHS
6319	UNCANNY TALES #1 1952 ATLAS FN					\$300.00	\$400.00
6320	THING, THE #17 1954 CHARLTON VF/NM KILLER BOOK!!!!!! / DITKO					\$300.00	\$450.00
6321	TALES OF THE UNEXPECTED #40 & #43 1959 DC VF/FN					\$300.00	\$400.00
6322	STRANGE SUSPENSE STORIES #22 1954 CHARLTON NM DITKO/BEAUFUL					\$300.00	\$400.00
6323	STRANGE MYSTERIES #1 1951 SUPERIOR FN+					\$200.00	\$300.00
6324	STARTLING TERROR TALES #10 (L.B. COLE COVER) 1952 STAR FN+ BLK CVR/CREAM PAGES					\$300.00	\$400.00
6325	SHOCK SUSPENSE STORIES #6 1952/53 E.C. FN+					\$150.00	\$250.00
6326	PRE-CODE HORROR GROUP OF 6 1951-54 ATLAS VG/FN+					\$350.00	\$450.00
6327	NIGHTMARE #12 1953 ST. JOHN VG/FN					\$75.00	\$125.00
6328	MYSTICAL TALES #1 1956 ATLAS FN					\$150.00	\$200.00
6329	MYSTERY TALES #1 1952 ATLAS FN/FN+					\$300.00	\$400.00
6330	MONSTER #1 1953 FICT-HOUSE FN/VF					\$200.00	\$250.00
6331	MISTER MYSTERY #11 1953 ARAGON VF+					\$1,200.00	\$1,800.00
6332	MISTER MYSTERY #1 1951 MEDIA VG					\$125.00	\$175.00
6333	LAWBREAKERS SUSPENSE STORIES #11 1953 CAPITAL FN/FN+ SEVERED TONGUES COVER					\$400.00	\$600.00
6334	JOURNEY INTO MYSTERY #79-82 1962 MARVEL FN/VF NICE COPIES					\$200.00	\$300.00
6335	JOURNEY INTO MYSTERY GROUP OF 13 1960-65 MARVEL VG					\$200.00	\$300.00
6336	JOURNEY INTO MYSTERY #2 & #3 1951 SUPERIOR VG					\$200.00	\$300.00
6337	IF THE DEVIL WOULD TALK 1958 IMPACT VF					\$400.00	\$600.00
6338	HORROR COMICS GROUP OF 5 1951-59 VARIOUS VG-FN					\$300.00	\$500.00
6339	FRANKENSTEIN #25 & #27 1953 PRIZE FN+/VF SUPPLE & GLOSSY					\$150.00	\$225.00
6340	EERIE COMICS #1 (FIRST HORROR COMIC) 1947 AVON VF LOOKS NM AT 1st GLANCE					\$2,000.00	\$3,000.00
6341	DARK MYSTERIES #1 & SHOCK SUSPENSE STORIES #6 1951-53 MERIT E.C. GD/VG					\$150.00	\$250.00
6342	BLACK MAGIC #1 1950 HEADLINE FN+ TERRIFIC BLACK COVER					\$400.00	\$600.00
6343	BLACK CAT MYSTERY #39 1954 HARVEY FN+					\$100.00	\$150.00
6344	BEWARE #15 (#3) 1953 TROIAN FN SPOKANE COPY/WHITE PGS					\$275.00	\$350.00
6345	BEWARE #12 1952 YOUTHFUL FN+					\$125.00	\$175.00
6346	BEWARE #11 & #6 1953/54 TROIAN VG/FN					\$150.00	\$200.00
6347	BERNIE WRIGHT ORIGINAL ART 1970'S NM					\$4,000.00	\$5,000.00
6348	AVON SCI-FI & HORROR GROUP OF 6 1950'S AVON GD+/VG					\$400.00	\$600.00
6349	BAFFLING MYSTERIES #20 1954 ACE VF BONDAGE CVR/WHIT PGS					\$100.00	\$200.00
6350	AMAZING FANTASY #8-10, 12-15 1962 ATLAS GVG					\$300.00	\$400.00
6351	AMAZING ADVENTURES #6 EERIE ADVENTURES #1 1951-52 ZIFF-DAVIS FN					\$150.00	\$250.00
6352	AMAZING ADVENTURES #1 1950 ZIFF-DAVIS FN					\$150.00	\$250.00
6353	ADV. INTO THE UNKNOWN #52-58 1954 AMERICAN VG/GFN \$400.00/\$600.00					\$400.00	\$600.00
6354	CREEPY MAGAZINE COLLECTION 1970'S WARREN FN+					\$500.00	\$800.00
6355	EERIE MAGAZINE COLLECTION 1970'S WARREN FN+					\$300.00	\$500.00
6356	FMOF #2 7.9, 10, 13 1962/63 WARREN VG/FN					\$400.00	\$600.00
6357	FMOF #19, 21, 24, 26, 27, 31, 33, 35, 38, 39 1963/64 WARREN GD/VG					\$200.00	\$300.00
6358	FMOF #15, 25, 30, 35, 28, 32, 33, 34, 37, 39, 41 1963-65 WARREN VG/VG+					\$300.00	\$450.00
6359	FMOF #27, 28, 36, 41, 56, 58, 60-62, 68, 81, 87, 89, 90 1965-69 WARREN FN					\$300.00	\$400.00
6360	FMOF #34, 36, 46, 47, 50, 54, 57, + 1965 YB 1968 YB, COF 1964-66 WARREN FN/VG					\$300.00	\$400.00
6361	FMOF #41, 43, 53, 55, 56, 58, 59, 64, 81, 83, 88, 91, 94, 97 + 64 YB 1964-68 WARREN VG/VG/FN					\$200.00	\$300.00
6362	FMOF #92, 94, 96, 98-101, 103, 106-113, 115-119, 121-123, ETC. 1970-76 WARREN FN/VF					\$250.00	\$350.00
6363	FMOF #137, 139, 148, 1977 YB, 114 1976/77 WARREN VF					\$200.00	\$300.00
6364	MAGACRE MAGAZINE GROUP 1960'S VARIOUS VG-FN					\$150.00	\$250.00
6365	MARVEL HORROR MAGAZINES COLLECTION 1970'S MARVEL FN+/VF					\$300.00	\$450.00
6366	PLANET OF THE APES MAGAZINE COLLECTION 1974-77 MARVEL FN-VF					\$250.00	\$350.00
6367	PLANET OF THE APES ONE SHEET POSTER 1968 20TH/FOX NM/LB					\$300.00	\$400.00
6368	PLANET OF THE APES WINDOW CARD 1968 20TH CENT NM					\$100.00	\$200.00
6369	PRE-HERO MARVELS (5) 1959-63 MARVEL VG/GD+					\$250.00	\$350.00
6370	PRE-HERO MARVELS (2) 1959-62 MARVEL VARIOUS					\$300.00	\$400.00
6371	STRANGE ADVENTURES #9 1951 DC FN- has color touch					\$200.00	\$400.00
6372	STRANGE ADVENTURES #16 1952 DC NM- SUPERB COPY!!					\$650.00	\$850.00
6373	STRANGE ADVENTURES #17 (WHITE MOUNTAIN COPY) 1952 DC NM KILLER COPY					\$1,300.00	\$1,700.00
6374	STRANGE ADVENTURES #19 1952 DC NM KILLER COPY					\$650.00	\$850.00
6375	STRANGE TALES #73, 79, 84, 94, 95, 98, 101 1960-62 MARVEL GD+/VG					\$300.00	\$400.00
6376	STRANGE TALES #94, 96, 98-100 1962 MARVEL FN+					\$200.00	\$300.00
6377	STRANGE TALES #97 1962 MARVEL FN/VF					\$150.00	\$250.00
6378	STRANGE TALES ANNUAL #1 1962 MARVEL FN+ VERY ATTRACTIVE COPY					\$150.00	\$200.00
6379	TALES FROM CRYPT #29 & 31 1952 E.C. FN+					\$250.00	\$350.00
6380	VALEPIRELLA MAGAZINE NEAR SET (79) 1969-81 WARREN FN-VF/NM					\$300.00	\$600.00
6381	WHERE CREATURES ROAM #1-8 & MONSTERS DWELL 1970-75 MARVEL VF/FN+					\$200.00	\$300.00
6382	WEREWOLF BY NIGHT SET 1972-77 MARVEL VF/VF+					\$300.00	\$450.00
6383	SWAMP THING COLLECTION 1971-74 DC VF/VF+					\$300.00	\$400.00
6384	MARVEL HORROR COMIC GROUP 3 1970'S MARVEL VF/VF/NM					\$250.00	\$350.00
6385	MARVEL HORROR COMIC GROUP 2 1970'S MARVEL VF					\$200.00	\$300.00
6386	MARVEL HORROR COMIC GROUP 1 1973-76 MARVEL VF					\$200.00	\$300.00
6387	FRANKENSTEIN #1-18 1973-75 MARVEL VF/NM					\$150.00	\$250.00
6388	FAN, MANTHING & HOWARD DUCK SETS 1970-75 MARVEL VF+					\$350.00	\$450.00
6389	DOCTOR STRANGE COLLECTION 1970'S MARVEL VF					\$150.00	\$250.00
6390	DC MYSTERY 100-PAGERS 1970'S DC FN+/VF					\$200.00	\$300.00
6391	CHAMBER OF DARKNESS #1-8 & SPECIAL #1 1969-72 MARVEL VF					\$150.00	\$250.00



6392	AMAZING FANTASY #15 (COVERLESS) 1962 MARVEL PR					\$600.00	\$800.00
6393	AMAZING FANTASY #15 1962 MARVEL GD					\$1,000.00	\$1,250.00
6394	EARTHMAN VENUS/FLYING SAUCERS #1 1951/50 AVON GVG/FN					\$250.00	\$400.00
6395	FANTASY MASTERPIECES & MARVEL ITEM CLASSICS 1966-81 MARVEL FN					\$200.00	\$300.00
6396	FLASH GORDON #1-4 1950-51 HARVEY VG/FN					\$100.00	\$150.00
6397	MARS ATTACKS THE WORLD ONE SHEET POSTER 1940'S FILMRAFT NM/LB					\$400.00	\$600.00
6398	MYSTERY IN SPACE #1 1951 DC VF					\$2,500.00	\$3,500.00
6399	MYSTERY IN SPACE #5 1951 DC VF+					\$500.00	\$600.00
6400	MYSTERY IN SPACE #8 1952 DC VF					\$350.00	\$450.00
6401	PLANET COMICS #25 & #26 1941-43 FICT-HOUSE GVG					\$250.00	\$325.00
6402	PLANET COMICS #41 1947 FICT/HSE VF+					\$1,000.00	\$1,200.00
6403	PLANET COMICS #43 & #45 1946 FICT/HSE VG/FN					\$200.00	\$300.00
6404	ROCKET TO THE MOON 1951 AVON VG+					\$150.00	\$200.00
6405	SPACE BUSTERS #1 & SPACE PATROL #2 1952 ZIFF-DAVIS VG+					\$200.00	\$300.00
6406	SPACE BUSTERS #2 1952 APPROVED FN+					\$300.00	\$400.00
6407	SPACE DETECTIVE #8 & OTHER I.W. REPRINTS (4) 1963/64 TONY/SUPER FN/VF					\$100.00	\$150.00
6408	SPACE DETECTIVE #4 1952 AVON VF+					\$300.00	\$400.00
6409	SPACE PATROL PUZZLE 1950 MULT-BRAD VG/FN					\$100.00	\$150.00
6410	STRANGE WORLD'S #2 1951 AVON VF					\$600.00	\$800.00
6411	SWAMP THING COLLECTION OF 23 1971-76 DC VF/VF+ H.O.S. #92 is FN					\$300.00	\$500.00
6412	TOWER OF SHADOWS & CREATURES ON THE LOOSE 1970-75 MARVEL VF					\$200.00	\$300.00
6413	WEIRD SCIENCE #12 (#1) 1950 EC VF- 1/4" EDGE TEAR DC					\$500.00	\$750.00
6414	STARTLING COMICS #53 (SCHOMBURG AIRBRUSH) 1948 BETTER VF+ NICE					\$450.00	\$600.00
6415	SEDUCTION OF THE INNOCENT BOOK IN JACKET 1954 WERTHAM VF					\$250.00	\$350.00
6416	SEDUCTION OF THE INNOCENT BOOK W/ LASER JACKET 1954 WERTHAM VF					\$100.00	\$200.00
6417	RBCC GROUP OF 23 1970'S VF					\$200.00	\$400.00
6418	CAPTAIN SCIENCE #7 1951 YOUTHFUL VF+					\$150.00	\$225.00
6419	CAPTAIN SCIENCE #6 1951 YOUTHFUL VF/NM					\$150.00	\$225.00
6420	CAPTAIN SCIENCE #3 1951 YOUTHFUL FN/VF					\$150.00	\$225.00
6421	CAPTAIN ROCKET #1 1951 PL. PUBL. FN COOL SCI-FI COVERS 100% OF 200					\$100.00	\$200.00
6422	CAPTAIN VIDEO #1-6 1951 FAWCETT VG minor color touch #1 & #4					\$300.00	\$400.00
6423	CAPT. FLIGHT #11 1946 STAR FN L.B. COLE CVR/SCARCE					\$600.00	\$800.00
6424	BUCK ROGERS #5 1943 FAM-FUNN FN+					\$250.00	\$350.00
6425	BUSTER CRABBE #1 & 2 1951-52 FAM/FUNN VG/VG+					\$150.00	\$250.00
6426	BLUE BOLT #107 1950 STAR FN L.B. COLE COVER ART					\$250.00	\$450.00
6427	ATTACK ON PLANET MARS NM 1951 AVON FN					\$175.00	\$250.00
6428	AIRBOY GROUP OF 6 AND AIR FIGHTERS #6 1940'S HILLMAN GD/VG					\$275.00	\$350.00
6429	BLACKHAWK #79, 81, 88, 93, 106 1954-56 QUALITY FN+					\$200.00	\$300.00
6430	BLACKHAWK GROUP OF (4) 1946-51 QUALITY GD-VG/FN					\$200.00	\$300.00
6431	BOY COMMANDOS #1 1942/43 DC FN+ restored					\$600.00	\$1,000.00
6432	FIGHTING YANK, THE #19 1946 NEDOR NM- SCHOMBURG (KILLER BOOK)					\$400.00	\$500.00
6433	FUNNIES THE #60 1941 DELL FN					\$175.00	\$225.00
6434	SET FURY #5-30 1963-66 MARVEL GD+/FN+					\$400.00	\$600.00
6435	SCIFI FURY GROUP OF 85 1966-80 MARVEL FN					\$200.00	\$300.00
6436	SPEED COMICS #36 1945 FAMILY VF+ SCHOMBURG/BEAUFUL					\$300.00	\$500.00
6437	WAR COMICS (43) CAPT. SAVAGE, WAR HELL, COMBAT 1968-75 MARVEL VF					\$250.00	\$400.00
6438	WILD WESTERN #11 & KID COLT OUTLAW #23 1951 ATLAS VF/FN+					\$150.00	\$250.00
6439	WILD WEST #2 & #4 1949 ATLAS VF					\$150.00	\$250.00
6440	WILD WEST #1 1948 ATLAS VF+					\$175.00	\$250.00
6441	WILD BILL HICKOK #1 1949 AVON VF					\$100.00	\$200.00
6442	WESTERN GUNFIGHTERS SET 1970-75 MARVEL VF					\$150.00	\$250.00
6443	WESTERN COMICS GROUP OF (12) 1948-72 VARIOUS VARIOUS					\$100.00	\$125.00
6444	TWO-GUN KID SET 2 1972-77 MARVEL FN+/VF					\$100.00	\$200.00
6445	TWO-GUN KID SET 1 1962-71 MARVEL FN/FN+					\$200.00	\$300.00
6446	TOMAHAWK #1 1950 DC VF restored					\$300.00	\$400.00
6447	TIM HOLT #1 1948 MAG-ENT FN					\$200.00	\$300.00
6448	STRAIGHT ARROW #1, 3 & WHITE INDIAN #13 1950-54 MAG-ENT VG+					\$150.00	\$250.00
6449	RED RYDER #1 1940 HAWLEY VG					\$400.00	\$600.00
6450	RAWHIDE KID SET 1 1963-65 MARVEL FN+					\$150.00	\$250.00
6451	RAWHIDE KID SET 2 1965-68 MARVEL FN+					\$300.00	\$450.00
6452	RAWHIDE KID SET 3 1969-79 MARVEL VF					\$200.00	\$300.00
6453	RAWHIDE KID #1 1957 ATLAS FN					\$200.00	\$300.00
6454	OUTLAW KID SET 1970-75 MARVEL FN					\$100.00	\$200.00
6455	MARVEL WESTERN GROUP OF 17 1970-72 MARVEL VF					\$100.00	\$200.00
6456	M.E. WESTERN GROUP OF 4 1949-53 MAG-ENT FN					\$300.00	\$400.00
6457	LONE RANGER THE COMICS #1 1939 LONE-RAN FN					\$2,000.00	\$3,000.00
6458	LONE RANGER, THE HARD COVER BOOKS (11) 1940-49 GROSS/DUN VG/FN+					\$300.00	\$500.00
6459	LONE RANGER, THE LOST CITY OF GOLD ONE SHEET 1958 WARNER NM/LB					\$800.00	\$1,200.00
6460	LONE RANGER THE WINDOW CARD 1956 WARNER VF					\$150.00	\$250.00
6461	LONE RANGER ANNIVERSARY CEL 1968 FILMATION FN					\$150.00	\$250.00
6462	LASH LA RUE #1, 15, 19-21, 29 1949-52 FAWCETT GVG/FN+					\$300.00	\$400.00
6463	KIT CARSON #2, 3 & APACHE MASSACRE/WOMEN OUT 1950'S AVON VG					\$200.00	\$250.00
6464	JIMMY WAKELY #1 & 11 1949-51 DC FN					\$300.00	\$400.00
6465	GHOST RIDER #1 (WESTERN) 1950 MAG-ENT VF					\$350.00	\$450.00
6466	BOBBY BENSON'S 8-BAR-B RIDERS #13 1952 MAG-ENT FN					\$125.00	\$175.00
6467	RINGO KID SET 1970-76 MARVEL FN/VF					\$150.00	\$250.00
6468	GREEN HORNET #1 & 2 1966-67 GLO KEY VF/FN+					\$150.00	\$250.00
6469	GREEN HORNET, THE (KATO MOVIE POSTER) 1974 20TH CENT NM					\$150.00	\$250.00
6470	GREEN HORNET, THE ONE SHEET POSTER 1974 20TH CENT VF						



Lot #6340

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LOT	TITLE/DESCRIPTION	YEAR	PUBL	COND	NOTES	LOW	HIGH
6616	FANTASTIC FOUR #29-47 49 1965-67 MARVEL GD+/VG+					\$300.00	\$400.00
6617	FANTASTIC FOUR #48-50 1966 MARVEL GVG/FN					\$150.00	\$250.00
6618	FANTASTIC FOUR ANNUALS & GIANTS 1965-87 MARVEL FN/VF					\$250.00	\$350.00
6619	FANTASTIC FOUR #48 1966 MARVEL VF					\$400.00	\$600.00
6620	FANTASTIC FOUR #51-100 1966-70 MARVEL FN/FN+					\$400.00	\$600.00
6621	FANTASTIC FOUR #101-300 1970-87 MARVEL VF					\$400.00	\$600.00
6622	FANTASTIC FOUR #48 1966 MARVEL FN/VF 1st SURFER AND GALACTUS					\$200.00	\$400.00
6623	FANTASTIC FOUR CELS (BEST OF 4 HEROES) 1960'S MARVEL NM WITH HUMAN TORCH					\$800.00	\$1,200.00
6624	FANTASTIC FOUR CELS (2nd BEST OF 4 HEROES) 1960'S MARVEL NM WITH HUMAN TORCH					\$600.00	\$900.00
6625	FANTASTIC FOUR CELS (3rd BEST OF 4 HEROES) 1960'S MARVEL NM WITH HUMAN TORCH					\$500.00	\$800.00
6626	FANTASTIC FOUR CELS (12 OF BEST VILLAINS) 1960'S MARVEL NM					\$1,200.00	\$1,800.00
6627	FANTASTIC FOUR CELS (HEROES INCL. JOHNNY STORM) 1960'S MARVEL NM					\$400.00	\$600.00
6628	FANTASTIC FOUR CELS (GROUP OF 9 VILLAINS) 1960'S MARVEL NM					\$700.00	\$1,000.00
6629	FANTASTIC FOUR CELS (GROUP OF 22) 1960'S MARVEL NM 6 MISC. 7 JOHNNY 9 THING					\$1,000.00	\$1,500.00
6630	FANTASTIC FOUR CELS (GROUP OF 17) 1960'S MARVEL NM 6 VILLAINS 4 HERO 7 MISC					\$1,000.00	\$1,500.00
6631	FANTASTIC FOUR CELS (14 VILLAINS) 1960'S MARVEL NM SOME DUPES					\$800.00	\$1,000.00
6632	FANTASTIC FOUR CELS (GROUP OF 6 OF THE THING) 1960'S MARVEL NM					\$900.00	\$1,200.00
6633	INCREDIBLE HULK #1 1962 MARVEL VF/NM SUPERB COPY!!					\$9,000.00	\$14,000.00
6634	INCREDIBLE HULK #2 1962 MARVEL VF+ SUPPLE & GLOSSY					\$1,800.00	\$2,200.00
6635	INCREDIBLE HULK #3 1963 MARVEL VF/NM OFF-WHITE PAGES					\$1,200.00	\$1,500.00
6636	INCREDIBLE HULK #3 & #4 1962 MARVEL GVG					\$1,750.00	\$2,750.00
6637	INCREDIBLE HULK #6 1963 MARVEL VF/NM SUPERB COPY!!					\$1,800.00	\$2,400.00
6638	INCREDIBLE HULK GROUP OF 20 1968-75 MARVEL FN/FN+					\$300.00	\$450.00
6639	INCREDIBLE HULK GROUP OF 24 1969-75 MARVEL FN+/VF					\$250.00	\$350.00
6640	INCREDIBLE HULK #181 1974 MARVEL NM					\$400.00	\$500.00
6641	JOURNEY INTO MYSTERY #83 1962 MARVEL FN+					\$900.00	\$1,200.00
6642	JOURNEY INTO MYSTERY #85 1962 MARVEL VF+ BEAUTIFUL & GLOSSY					\$300.00	\$400.00
6643	JOURNEY INTO MYSTERY #86 & #87 1962 MARVEL FN/VF					\$200.00	\$300.00
6644	JOURNEY INTO MYSTERY #88,92,93 1963 MARVEL VF/VF+ BEAUTIFUL & GLOSSY					\$250.00	\$350.00
6645	JOURNEY INTO MYSTERY #94,95,97,101,105 1963/64 MARVEL FN+					\$200.00	\$300.00
6646	JOURNEY INTO MYSTERY #96 1963 MARVEL NM- BEAUTIFUL & GLOSSY					\$100.00	\$200.00
6647	JOURNEY INTO MYSTERY #103,104,106,107 1964 MARVEL VF/NM- BEAUTIFUL & GLOSSY					\$300.00	\$500.00
6648	JOURNEY INTO MYSTERY #109 1964 MARVEL VF/NM BEAUTIFUL & GLOSSY					\$100.00	\$200.00
6649	JOURNEY INTO MYSTERY #110,114,116,117,119 1964/65 MARVEL VF					\$150.00	\$250.00
6650	JOURNEY INTO MYSTERY #111 & #113 1964/65 MARVEL VF/NM BEAUTIFUL & GLOSSY					\$150.00	\$250.00
6651	JOURNEY INTO MYSTERY #112 1965 MARVEL NM BEAUTIFUL & GLOSSY					\$250.00	\$400.00
6652	JOURNEY INTO MYSTERY AND THOR GROUP OF 40 1962-69 MARVEL VG-VF					\$800.00	\$1,200.00
6653	JOURNEY INTO MYSTERY ANNUAL #1 & TOA #1 1966 MARVEL VF-					\$150.00	\$250.00
6654	JOURNEY INTO MYSTERY GROUP OF 9 1965/66 MARVEL FN+					\$150.00	\$250.00
6655	THOR #126,128-142 1966/67 MARVEL FN/VF					\$400.00	\$600.00
6656	THOR GROUP OF (34) 1966/67 MARVEL VARIOUS					\$300.00	\$400.00
6657	THOR #145-181,193 1967/68 MARVEL VF/VFNM					\$300.00	\$500.00
6658	X-MEN #1 1963 MARVEL VF+					\$5,000.00	\$7,000.00
6659	X-MEN #2 (WINNEPEG COPY) 1963 MARVEL NM- KILLER COPY/WHITE PGS					\$2,400.00	\$2,800.00
6660	X-MEN #2 & #3 1963/64 MARVEL VG+/FN					\$300.00	\$500.00
6661	X-MEN #3 1964 MARVEL VF/NM KILLER COPY					\$600.00	\$800.00
6662	X-MEN #4 1964 MARVEL FN+					\$200.00	\$300.00
6663	X-MEN #4 1964 MARVEL VF yellowing inside covers					\$200.00	\$300.00
6664	X-MEN #5 1964 MARVEL VF SLIGHT YELLOWING BC					\$150.00	\$200.00
6665	X-MEN #5-7 1964 MARVEL VARIOUS					\$150.00	\$225.00
6666	X-MEN #7 1964 MARVEL VF+ SUPPLE & GLOSSY					\$100.00	\$150.00
6667	X-MEN #8 1964 MARVEL FN+					\$450.00	\$550.00
6668	X-MEN #8 1964 MARVEL NM+ KILLER COPY/WHITE PGS					\$600.00	\$900.00
6669	X-MEN #8, 10,13,18,19,20 1965/66 MARVEL VF NICE BOOKS/ GLOSSY					\$200.00	\$300.00
6670	X-MEN #9 1965 MARVEL VF/NM KILLER BOOK					\$250.00	\$400.00
6671	X-MEN #11 1965 MARVEL NM KILLER COPY/WHITE PGS					\$300.00	\$400.00
6672	X-MEN #12 1965 MARVEL VF/NM KILLER COPY/WHITE PGS					\$300.00	\$400.00
6673	X-MEN #18 1966 MARVEL VF/NM GORGEOUS BLACK CVR					\$125.00	\$225.00
6674	X-MEN #21 1966 MARVEL VF+ BEAUTIFUL & GLOSSY					\$100.00	\$200.00
6675	X-MEN GROUP OF (13) 1965-69 MARVEL VARIOUS					\$300.00	\$400.00
6676	X-MEN GROUP OF 18 1964-66 MARVEL VG+/VF+					\$400.00	\$600.00

6677	X-MEN GROUP OF 47 1966-75 MARVEL VGFN/VF	\$800.00	\$1,200.00
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Sep 10-12 IN, Ft. Wayne. Comic Book & Collectible Hobby Show, Southtown Mall. US 27/33 South, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 40, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

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(Continues on Page 49)



MEDINA MAILBAG



"I always knew you had stones; you didn't have to go to such great lengths to prove it."

— Mike Gold, comics editor

Let's get the personal stuff out of the way first. Yes, I did have a nasty medical adventure in mid-July that prevented me from attending the Wizard World Chicago convention. It wasn't the first time I'd passed kidney stones, but it was the first time I'd had to be rushed to the hospital via ambulance because of them. It was not fun.

However, I am doing much better. I took time off from my daily online column to recuperate from said adventure and to go on vacation with Sainted Wife Barb and our kids, but, by the time you read this, I will be back at the keyboard and once again doing the job of three men — Curly, Larry, and Moe.

I'm feeling pretty good these days. Fellow *CBG* columnist Bob Ingersoll and I have written a prestige format *Star Trek* comic book for DC's WildStorm imprint. It's a tale set during the *Enterprise*'s original five-year mission, and my

best guess at this time is that it will come out early next year. We were pleased with how well our story turned out and by the cooperation we received from those fine folks at Paramount. They were terrific about letting us play with their toys.

I also learned recently that *Captain America: Liberty's Torch*, the prose novel I wrote with Ingersoll, had the best sell-through of any of the Marvel novels to date. My thanks to all of you who bought the book and sent us so many nice comments on it. There are still a few copies out there, but I suspect the supply is becoming increasingly limited.

In fact, I'm in such a good mood that I'm not even going to get into it with the readers who sent me angry letters complaining about my positions on gun control and posting the Ten Commandments in schools. In the case of the former, I'll concede that we could do a much better job enforcing the gun laws we already have on the books and that the right to bear arms should be protected. Where we differ, I think, is that I don't believe "maintaining a well-armed militia" translates into keeping an arsenal of assault and assault-like weapons in the basement — or in apocalyptic visions of jack-booted ATF storm troopers marching door-to-door seizing the beloved firearms of law-abiding citizens. They probably don't even have up-to-date street maps.

As for the few readers who took issue with my contention that posting the Ten Commandments in schools is unconstitutional, well, I suppose the courts will decide that one, though I doubt very much they will overturn the Constitution to declare the United States a "Christian" country. In the meantime, the readers who sent me lists of alleged quotes from our nation's founders to support said position might do well to attempt to track down the original publications of those quotes. More than a few of them are fabrications concocted and disseminated by members of the religious right who have embraced a liberal interpretation of "You shall not lie."

Since we're now 500 words into this column without a hint of any reviews, why don't we continue to dip into the "Medina Mailbag"? Just click your ruby heels three times and say, "There's nothing like comics. There's nothing like comics."

John G. Pierce wrote to add information to my recent column on The Atomic Knights:

I liked your recent piece on The

Atomic Knights story. You might be interested to know that a third jazz fan in the comic-book world was former Fawcett editor and later writer Rod Reed, with whom I corresponded throughout much of the 1970s. Rod was one of the earliest Fawcett editors. He later left to edit *Downbeat* but continued to freelance for Fawcett. (Fawcett had a rule that its own editors could not be writers — a good rule, I think.) Anyway, Rod told me that he, Julie Schwartz, and John Broome used to attend concerts at Town Hall. Broome was one of Reed's favorite writers, too.

The Schwartz love of jazz also played a role in Denny O'Neil's first Batman script. I'll give *Tips!* readers a week to track it down before I write about it next week in conjunction with a review of Bob Brodsky's terrific *O'Neil Observer* fanzine.

Sten Drescher took issue with a "No Man's Land" comment I made in *CBG* #1335. He wrote:

You say you have a hard time suspending your disbelief in the "No Man's Land" scenario. I'm surprised at that, since a real-world equivalent is in Centralia, Pa., less than 400 miles away from your own home. There, the Federal government has bought up most of the community, relocated most of its residents, and is trying to force the remainder out of town. Why? A semi-natural disaster: a May 1962 fire at a trash dump ignited the coal mine under the town. With that as a real-world backdrop, is it that much of a stretch for the Federal government, under the pressure of possibly psychically influenced lobbying, to go from passively quarantining a town to actively quarantining a city?

I think so. I can accept a mind-controlled government — Jerry Springer for Congress? — but I find it difficult to accept that the American citizenry would stand for such treatment of their fellow citizens. Even New Yorkers. Rest assured, though, that I'll keep an open mind when I sit down to read and review the entirety of "No Man's Land" for a future *Tips!* or three.

Jim Fales sent me this note:

I read and enjoyed your column about the DC Archives Editions. I'm also a big fan of these books. As a kid, I remember my mouth falling open when I saw the cover of *All Star Comics* #3 reprinted and I suddenly became aware that there was this pantheon of Golden Age characters. I was actually mad at the owner of the local coffee shop for not buying *Flash* before issue #105. I talked to my cousin in Brooklyn about The Justice Society guys and he said, "Oh, yeah. You can get used copies of those issues in the candy store around the corner for a quarter each." It might as well have been in Timbuktu. It wasn't until the recent

Golden Age archives that I could finally read such stories. The original issues are just too expensive.

I also bought the DC/U.S. Postal Service reprint of *Action Comics* #1. While the first Superman story has been reprinted a number of times, this is the first time I read all the other, admittedly lame, stories that accompanied it.

This brings me to my question. Why has DC not reprinted these original issues on a regular basis? Sure, occasionally we see a key Golden or Silver Age reprint but few (if any) others. The majority of comic-book readers are older and more interested in DC history than the kids and could afford such reprints.

The Archives Editions only reprint stories of lead characters. But, as a kid, I enjoyed the backup stories as much as the Superman or Batman tale that was on the cover of *Action*, *Adventure Comics*, and *Detective Comics*.

Mind you, I'm not complaining; I'll still get the Archives. I would even buy a *Blackhawk* or *Sgt. Rock Archives* and I was never into their war comics as a kid. (OK, I might draw the line at a *Sugar and Spike Archives*.) I just think DC Comics is missing a huge opportunity here.

No, no, no, my friend, do not draw the line at any chance to read Sheldon Mayer's wonderful *Sugar and Spike* comics. These are some of the best humor comics ever published, and I'd love to see DC reprint them in mass-market trade paperbacks and "Scholastic Books" type editions. They could easily become best-sellers.

That said, and, while I agree with you that there's a wealth of fine material that DC could reprint, I have to say that it has been improving steadily in this area. The last order catalog I saw featured a *Superman in the Sixties* trade paperback, a replica edition of the *More Secret Origins* 80-page giant, a collection of Jack Kirby's *Forever People*, and an issue of *Tales Calculated to Drive You Mad*, an ongoing series which has been reprinting early issues of the *Mad* comic book from the 1950s. This represents \$45 worth of comics. As much as I would love to see more, I can't say the market for this kind of material has grown to the point at which it can support more. But, certainly, the more fandom supports what DC is reprinting, the more incentive there will be for DC to dip further into its rich history for future collections in a variety of formats.

Thanks to all of you who wrote with comments, questions, and just plain good wishes. I'll see you next week.

Send comments on and review items for this column to: *Tony's Tips!*, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at: tonyisa@ohio.net.



PUNISHER PLUS 25: ANATOMY OF A COMIC-BOOK CRAZE



From big splash to backlash — one man on a rampage changed the course of super-hero comics

War Journal Entry #1:
Still dealing with loss of wife and kids. If I have to see that "atsa spicy meat-ball," commercial one more time, I'm gonna get a gun. Whoop, that's it...

By Matt Brady

Like many Marvel characters of the era, the full origin of the character that would come to be called The Punisher came from a number of sources. "Gerry Conway came up with the original idea," said Roy Thomas, who was Marvel editor in chief in 1974, when the character was created. "Gerry originally wanted to call him The Assassin, and, like many Marvel heroes at the time, he had the possibility of being a hero despite the name.

"Gerry was consciously basing him on characters like Mack Bolan: The Executioner and The Destroyer — characters who were very popular in men's paperback fiction at that time. He wanted to bring a character like Mack Bolan into *Spider-Man*, and to me, as the editor in chief, it sounded like a great idea."

Everything about the character didn't sound great to Thomas' boss, however. "Stan liked the character and the idea, but he didn't like the name," Thomas said. "As Stan rightly pointed out, we could never have done a series on 'The Assassin' or turned him into a hero. Stan came up with the actual Punisher name, Gerry naturally decided to go with it, and he came out in *Amazing Spider-Man* #129."

John Romita Sr., Marvel art director at the time, was responsible for the huge skull on The Punisher's chest, expanding Conway's original idea of a smaller white skull on a black jumpsuit. Ross Andru, who drew the issue, brought the costume and character to life, showing The Punisher to be a man of action with a permanent scowl. While in his debut (and shortly thereafter) The Punisher was portrayed as a killer for hire, that aspect of the character was quickly dropped.

For the time, The Punisher was a metaphor for many things — a shell-shocked soldier who couldn't turn off his killing instincts, Biblical retribution against criminals, or the voice of society lashing out against urban unrest; an image that was becoming more and more popular thanks to "Dirty Harry" Callahan and Charles Bronson's *Death Wish* series of films. According to Thomas, Marvel wasn't too worried about letting The Punisher loose in its universe. "Gerry was familiar with both writing and editing and knew what his limitations were," Thomas said. "He knew he could only go so far with the character and he knew he was walking a tightrope. The Punisher was the way that Gerry wanted to push the envelope a little."

A year after his debut, Conway revealed the origin of The Punisher in *Marvel Preview* #2. He was Frank Castle (later expanded to Castiglione) — a soldier who survived a botched gangland hit that killed his entire family. The Punisher continued to appear over the years in the pages of *Spider-Man* and *Daredevil*, enriching the titles with an increase in sales with each appearance. Despite his popularity with fans, it wasn't until 1983, almost a decade after his debut, that he saw his own series.

War Journal Entry #157:
After years of quick in-and-out jobs, am finally going solo. Hope to chill out, catch Aliens at the bijou between jobs.

White-hot Punisher

"Steven Grant and Mike Zeck came into my office one day and pitched doing a Punisher limited series," former *Punisher* Editor Carl Potts said. "I believe at the time, they had pitched it to a number of the other editors at Marvel, and the general feeling at that point was that The Punisher was kind of a third-string, lame supporting character who shot rubber bullets. He was lucky at that time if he was one-dimensional. He was more half-dimen-

"If he'd been on anti-depressants, none of this would have happened!"

— Mike Baron

sional."

Luckily for The Punisher, Potts' editorial instincts won out. "I'd always loved Mike's art and had been looking for a reason to work with him. To take on The Punisher, a character who had really made an impression on me in the past with Archie Goodwin's stories in the black-and-white magazines as well as the guest-shots in *Daredevil* by Miller — to me that seemed like the direction to go with the character and that seemed like what Steven and Mike wanted to do."

Grant said, "I liked The Punisher mainly because he was different from every other Marvel character. He didn't hinge on super-powers and soap opera. In terms of action, you could get away with things with The Punisher you couldn't do with other characters and you could do it in a straightforward way. Both Mike and I wanted to move into more of an action-movie mode, more clipped and direct than what most people had seen."

While Potts, Grant, and Zeck may have been sold on the idea, there were those who weren't. "When I put in the memo for the limited series, everyone from editorial to marketing thought I was joking," Potts said. "I thought the timing was right: Rambo was hot, the Schwarzenegger films were really catching fire, and Dirty Harry had been popular for years. I thought there might be something happening in the public's taste and aesthetics, and The Punisher might appeal to them."

Resistance to The Punisher wasn't limited to Potts. The mini-series went on sale, but Marvel did little to promote it. Nevertheless, it sold out three hours after it hit the shelves. "No one at Marvel thought the character had any potential," Grant said. "We did. As late as the day before the first issue of the mini-series came out, a prominent member of Marvel's marketing staff told me very sternly, 'Marvel's audience is not interested in stories about a psychopathic killer.' By 3 the next afternoon, they were singing a different tune."

Grant and Zeck's sell-out limited series prompted Potts to pitch *The Punisher* as an ongoing series with Mike Baron (who was working with Potts on *Amazing High Adventure* at the time) writing and former *Daredevil* inker Klaus Janson illustrating and coloring, giving the series a definite *Daredevil* feel, which helped attract readers familiar with Castle's guest shot in *Daredevil* #182-184.

War Journal Entry #209: Solo try-out ran long. Now moving on to more missions. Must atone. That Batman guy better leggo my idiom.

Punisher — more than a name

To Potts, who guided *The Punisher* for more than six years, The Punisher was more than a killing machine, extricating justice on wrongdoers. Much more.



War Journal Entry #398: Fought Dr. Doom in crossover. Feel sorry for whoever faced Jigsaw.

"To me, The Punisher is one of those characters who, because he does seem so one-dimensional, is very easy to get wrong," Potts said. "The name 'Punisher' applies not just to what he does but also to himself, as well. He failed to protect his family, they were killed, and now he puts himself in these situations, supposedly by conscious motivation, to take out as much as the criminal class as possible as revenge for his family's death."

"The subconscious desire, though, is to punish himself for failing to protect his family. Every time he goes into a dangerous situation, if he gets hurt or killed, then he's getting his just reward for failing in that task. Microchip, a character Mike Baron created for the ongoing series, had more of an insight into that than Frank himself did."

While Baron's view of The Punisher wasn't dead-on with Potts', it was close enough of a match for Baron to stay with *The Punisher* through #64. "I saw Frank as an obsessive-compulsive who focused on organized crime as the source of all his — and society's — ills," Baron said. "He became more obsessed through the years and began to identify with the church. He had this whole Catholic guilt thing mixed up with his role as an avenger. The only way he could justify it to himself was to convince himself he was doing the Lord's work. He also suffered from depression. If he'd been on anti-depressants, none of this would have happened!"

Something else Potts said he felt had to come across in the Punisher title (which was rapidly growing into titles) was that Frank Castle never, ever smiled.

"The Punisher never takes pleasure in what he's doing," Potts said. "I remember getting art from people where

Frank had this demonic grin on his face as he was mowing through people. What he does *never* brings pleasure to him. He's doing a job and, when that one is done, he's on to the next one. He either has to take out criminals or be punished by them for failing to protect his family. He never cracks a beer and feels satisfied about a job well done; it's just on to the next one and the one after that and after that. If he has to lie up and heal for a while, it's a forced rest and not something he desires."

"I also wanted to make it clear that what he does never results in any long-term diminishment of criminal activity. Often, he makes matters *worse*. The fact that he's out there killing criminals often just creates endless revenge cycles, as in Lebanon or the Balkans. He's forging a history of hate that in their minds justifies everyone going after one another."

In Potts' view, while kids and readers could idolize Captain America, they should never have idolized Frank Castle or his life. "Occasionally, I'd get a letter from a younger reader that said, 'I love The Punisher and want to grow up to be just like him,'" Potts said. "No matter what I was doing, I'd stop dead in my tracks and write a letter back and ask if he really wanted to be a miserable, violent person who cures nothing and just hurts people? If he did, then he was missing the point of the story."

"I worried about it, because for every one person who wrote in, there were probably 10 who didn't. The Punisher was not someone to be admired and emulated. This was a pitiful human being we were writing about."

War Journal Entry #379: Busier than ever these days. Seems like I'm appearing everywhere at once. Met the actor playing me in the movie. He should dye his hair.

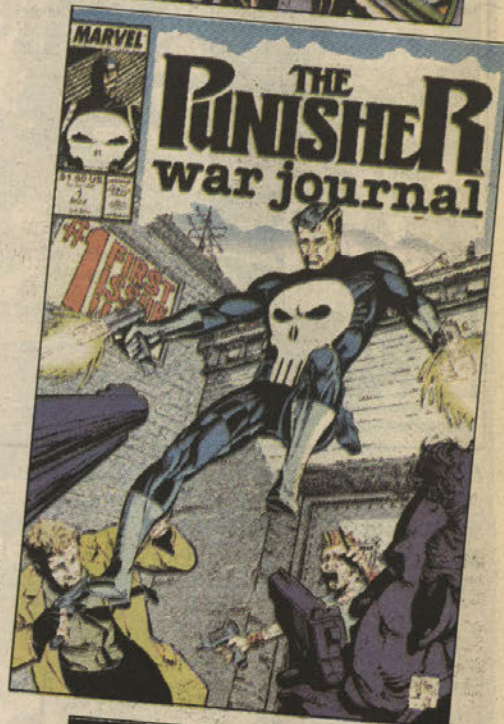
Pun-mania!

Potts left the Punisher titles around 1989, when he was promoted to Executive Editor, and The Punisher continued to chug along with such writers as Baron, Grant, and Chuck Dixon contributing stories for one, two, or three Punisher titles a month.

Each put his twist on The Punisher, tweaking him just a little to make him fit in their stories, something that moved the character further from Potts' vision.

Consider Dixon's description of The Punisher that he wrote in the early '90s. "Frank was totally amoral," Dixon said. "He was an unreconstructed rogue male. He represented every single negative male trait. The other 'tough' guys were posers. Just like Jokerman says in *Full Metal Jacket*, they were 'phony tough and crazy brave.'"

But Dixon and others' version of The Punisher continued to sell. During the Punisher mania of the early-to-mid-'90s, dozens of Punisher specials came and went, and, for the most part, *Punisher*



Punisher PRICE GUIDE



Amazing Spider-Man #129 © 1974 Marvel Comics Group



Punisher Annual #2 © 1989 Marvel Entertainment Group

Along with his own series and spin-offs, The Punisher has made numerous guest appearances in his 25 years. The list below contains the significant ones that are noted in our price guide database. Books collecting story arcs are not included.

The prices given here are for near-mint comics. This is the most acceptable and general condition a collector desires for newer comics. A near-mint copy is almost perfect — with almost no signs of wear or aging. There might be one or two tiny defects discernable only on close examination (for example, an extremely slight flaking on the spine).

The condition of comics is a vital factor in determining comics values. The primary conditions used in grading are "poor" (undesirable in most collections), "fair," "good," "fine," and "mint." Other grades, including the "near-mint" we use, are steps between these. A "fair" issue would be worth about 20% of our price. A "fine" issue would be worth about 60% of our price. And a "mint" copy would be worth 120% of our price.

Amazing Spider-Man 129 GK(c);RA;1:Punisher, Jackal.....350.00 134 JR(c);RA;1:Tarantula; C:Punisher.....40.00 135 JR(c);RA;O:Tarantula; A:Punisher.....45.00 161 GK(c);RA;A:Nightcrawler, Punisher.....24.00 162 RA;A:Punisher, Night- crawler;1:Jigsaw.....40.00 174-175 RA;V:Hitman; A: Punisher.....20.00 201-202 JR(c);KP;A:Punisher25.00 284 "Gang War";A:Punisher15.00 285 "Gang War";A:Punisher20.00 330 Punisher.....8.00 331 Punisher;Erik Larsen8.00 353-358 "Round Robin: The Sidekick's Revenge"; A:Punisher, Moon Knight1.50 Anl 15 FM;Punisher.....20.00	257 A:Punisher.....24.00 292-293 Punisher.....2.00 Darkhawk 9 Punisher.....1.50 Deathlok 6-7 Punisher.....1.75 Doc Samson 3 V:Punisher.....1.95 Double Edge: Alpha nn;Punisher.....4.95 Double Edge: Omega nn;Punisher;D:Nick Fury;en- hanced wraparound cover4.95 Fantastic Four 349 WS;AA;Spider-Man, Hulk, Ghost Rider, Wolve- rine; Punisher cameo5.00 Ghost Rider (Vol. 2) 5 Punisher.....4.00 5 2nd printing.....4.00 6 Punisher.....3.50 Giant-Size Spider-Man 4 GK(c);RA;A:Punisher45.00 Heroes For Hire 9 g.s.;A:Punisher.....1.99 Incredible Hulk 395 A:Punisher.....3.00 396 A:Punisher;V:Mr. Frost, Doc Ock.....3.00 433 "Over the Edge";A:Pun- isher,Nick Fury.....1.95 Ka-Zar (3rd Series) 15 g.s.;blinded;A:Punisher1.99 Killpower: The Early Years 3 A:Punisher.....1.75 Marc Spector: Moon Knight 182-184 FM, V:Punisher.....14.00	8-9 Punisher; Acts of Ven- geance.....8.00 19 SpM, Punisher.....8.00 20 SpM, Punisher.....7.00 21 SpM, Punisher.....5.00 36-38 Punisher.....1.75 Marvel Age 139 Batman and the Punish- er.....1.25 Marvel Milestone Edition: Amazing Spider- Man #129 reprint;1:Punisher.....2.95 Marvel Preview 2 O:Punisher.....60.00 Marvel Super Action (Magazine) 1 one-shot, b&w; "Weird World" and Punisher sto- ries.....30.00 Marvel Tales 106 rep. 1:Punisher.....5.00 111-112 Punisher.....5.00 Motormouth 3 Punisher.....1.75 Power Pack 46 A:Punisher.....4.00 Punisher (mini-series) 1.....14.00 2.....9.00 3-5.....6.00 Punisher, The (2nd Series) 1.....8.00 2.....5.00 3-7.....4.00 8-9.....7.00 10 Daredevil.....5.00 11-13.....3.50 14-15 A:Kingpin.....3.50 16 A:Kingpin.....3.00 17.....3.00	18 V:Kingpin.....3.00 19-20.....3.00 21-27.....2.50 28-29 Acts of Vengeance2.50 30.....2.50 31-34.....2.00 35-40 Jigsaw Puzzle.....2.00 41-49.....2.00 50.....3.00 51-52.....2.00 53 "Final Days" Pt. 1.....2.00 54 "Final Days" Pt. 2.....2.00 55 "Final Days" Pt. 3.....2.00 56 "Final Days" Pt. 4.....2.00 57 photo cover with paper overlay; "Final Days" Pt. 52.00 58 "Final Days" Pt. 6.....2.00 59 "Final Days" Pt. 7.....2.00 60 Cage.....2.00 61 Cage.....1.50 62-74.....1.50 75 foil cover.....1.50 76-85.....1.50 86 foil cover.....1.50 87-99.....1.50 100.....2.95 100/SC enhanced cardstock cover.....3.95 101-103.....1.50 104 Final issue.....1.50 Anl 1 Evolutionary War8.00 Anl 2 Atlantis Attacks.....6.00 Anl 3 Lifeforce.....2.00 Anl 4 Von Strucker Gambit2.00 Anl 5 System Bytes.....2.25 Anl 6 trading card.....2.95 Anl 7.....2.95 Punisher (3rd Series) 1 enhanced cardstock cover2.95 2-3.....1.95 4 A:Daredevil;V:Jigsaw1.95 5-9.....1.95 10 V:Jigsaw.....1.95	11 "Onslaught: Impact 2"; S.H.I.E.L.D. helicopter crashes.....1.95 12 "Total X-Tinction" Pt. 1; V:X-Cutioner.....1.95 13 "Total X-Tinction" Pt. 2; V:X-Cutioner.....1.95 14 "Total X-Tinction" Pt. 3; V:X-Cutioner.....1.95 15 "Total X-Tinction" Pt. 4; V:X-Cutioner.....1.95 16 "Total X-Tinction" Pt. 5; V:X-Cutioner.....1.50 17.....1.95 18 final issue.....1.95 Punisher, The (4th Series) 1-2 g.s.;BW.....2.99 3-4 BW.....2.99 Punisher, The: A Man Named Frank one-shot.....6.95 Punisher Anniversary Magazine, The 1.....4.95 Punisher Armory, The 1 weapons.....8.00 2-3.....3.00 4-10.....2.00 Punisher Back To School Special, The 1-3.....2.95 Punisher/Batman: Deadly Knights nn.....4.95 Punisher: Bloodlines nn;prestige format.....5.95 Punisher/Captain America: Blood & Glory 1-3.....5.95 Punisher: Die Hard In The Big Easy nn;prestige format one-shot4.95 1-2.....2.95 3.....2.50 4.....2.95 Punisher, The: Empty Quarter prestige format one-shot6.95 Punisher: G-Force nn;squarebound with card- stock cover;one-shot4.95 26-27.....1.50 28-33.....1.95 34 continues in 2099 A.D. 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Apocalypse 1 enhanced wraparound cover;continues in 2099 A.D. Genesis #1:D:Pun- isher 2099, Hulk 20994.95 Venom: Funeral Pyre 1 foil cover, Punisher.....2.95 What If? (2nd Series) 10 Punisher.....3.00 26 Punisher.....3.00 44 Venom, Punisher.....1.25 51 Punisher/Cap.....1.25 57 Punisher.....1.25 58 Punisher/SpM.....1.25
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Back to School Specials, *The Punisher Meets Archie*, and *Punisher/Batman* all were solid sellers for Marvel, as were Marvel titles with Punisher guest shots during the period.

War Journal Entry #412: Getting really tired of the battle. Not as much support as before. Good thing I've got my Marvel stock to fall back on.

Punisher backlash

But *The Punisher* eventually ran up against what every popular character faces: burnout. "The Punisher was not a character that deserved eight (or however many he had) monthly titles," said Joe Quesada, co-founder and co-editor on the "Marvel Knights" imprint. "Some were good, some were not so good, but it's tough to dredge up that much material from one character who in essence was just a vigilante with no super-powers. When the Punisher craze hit, Marvel tried to capitalize on that, as any company would."

"I don't think it hurt the character, but it put too much of a spotlight on him, he ceased to be special, and that was what he had going for him. From where he started out in *Spider-Man*, he was very, very cool and very special, because we didn't see him that much or know too much about him."

By the mid-'90s, Punisher stories seemed to be as weary and confused as the character himself. After a period of having black skin grafts, *The Punisher* continued headlong down a path that showed him becoming more and more unstable, eventually convincing himself that he had to kill Nick Fury in Marvel's *Double Edge Alpha* and *Omega*.

The frenzied Punisher madness came to a close in July 1995 with the cancellation of *The Punisher*, *The Punisher War Journal*, and *The Punisher War Zone*, only to come back in November with a new series written by John Ostrander which opened with Castle in the electric chair.

"I was asked to submit a proposal for *The Punisher*, and they asked for something really different," said Ostrander. "I thought I'd give 'em 'different.' Frank Castle becomes the head of a mob family — they'd never go for it. They went for it, and then I realized I actually had to write it."

The series started with a bang but rapidly lost steam resulting in Ostrander's run on it being truncated due to low sales in April 1997. Sales were so low, in fact, that Ostrander finished his *Punisher* storyline from #17 in *Heroes for Hire* #9 "They brought him back too early," Ostrander said. "Fans were still a little burned out from all of the Punisher mania we had just gotten over."

His series was canceled, but Frank Castle's strangest odyssey was just to begin.

War Journal Entry #582: Rested and back again with a new mission. Not dead on my feet anymore. What the heck is a la vida loca?

A Castle gets Knighted!

As one of the handful of Marvel heroes scooped up by Joe Quesada and Jimmy Palmiotti's "Marvel Knights" deal in 1998, *The Punisher* was revised as a hero — with controversial results. Writers Tom Sniegowski and Christopher Golden teamed with Bernie Wrightson to tell the tale of the post-suicide Punisher as an undead hitman for Heaven, whose origin was now involved in a guardian angel goofup.

"We needed some sort of change to get people to pay attention to the character again," said Quesada. "Chris and Tom's pitch for *The Punisher* was just so off the wall, Jimmy and I knew we'd never forgive ourselves, if we didn't go with it."

While the celestial-powered Punisher alienated a few long-time Punisher fans, Quesada said it did have its fans, as well. "It was probably a 70-30 split between people who liked it and those

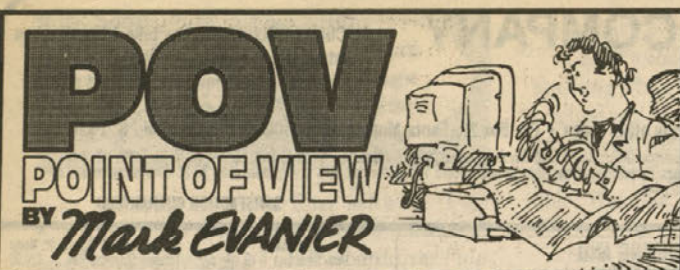
who didn't," Quesada said. "For better or for worse, though, it did put *The Punisher* on the map again. If we had just come out with a Punisher series that showed him killing the bad guys again in big shoot 'em ups, it probably wouldn't have played, because he'd been doing that for so long. We needed a new drive and motivation and something to bring readers back to the character."

Following his four-issue mini-series, *The Punisher* teamed with *Wolverine* in the just concluded four-issue *Wolverine/Punisher: Revelations* which, according to Quesada "has blown through the roof on sales."

Castle gets a much-deserved break until next January, when the next "Marvel Knights" *Punisher* series kicks off: a 12-issue series by the popular team of Garth Ennis and Steve Dillon.

Quesada's still mum on Ennis' second take on *The Punisher* (he wrote 1995's *Punisher Kills the Marvel Universe*) but did say that, while the spirit-possession angle of the previous two mini-series may be touched upon, it won't be the focus of the series.

"For *The Punisher*'s second 25 years, Garth and Steve are going to kick it off by doing what they do best," Quesada said. "Twenty-five years is a good start, and I'm happy we'll be carrying *The Punisher* towards 50."



No time to waste: This year's Comic-Con International convenes in San Diego in just a few weeks. If you can't make it, we'll miss you — and you'll miss some wonderful events, a few of which I'm about to enumerate.

If you can make it, remember the following. There's so much to see, do, and buy in the main exhibit hall that it's easy to forget about the programming. But there's a whole program of panels, interviews, and films going on upstairs, just a short escalator ride away.

"Arnold Drake was the co-creator of two of the best strips of the '60s — Deadman and Doom Patrol, neither of which, in my opinion, survived the loss of his services."

Each year, many once-in-a-lifetime events occur up there. Each year, some of you forget about them. Each year, you later slap yourself repeatedly about the hands and face in an insufficient rage of self-punishment: *Stupid, stupid, stupid!* Which is only right, because, if you forget, you are stupid, stupid, stupid.

Important note: This is how the schedule stands today, as I e-mail this to press. *Things may change.* As soon as you arrive, consult your handy program guide and make a list of what you want to see and when it happens. Later, you can always hunt that one issue you're missing of *Little Lotta*. First

Attend Evanier's San Diego panels

things first.

Equally important note: If you see a guy named Charles Brownstein scurrying about, tell him how much you appreciate his splendid coordination of all these wonderful programming events. Good work, Charles!

Thursday afternoon at 1:30, we'll meet and greet Sam Glanzman — a man who has been in comics since shortly after they first crawled out of the primordial ooze.

The earliest work of his I know was for Centaur in 1940, and I'm not sure other jobs didn't precede that. His brother Louis was a key illustrator for Funnies Inc., a firm that provided stories and art for the earliest comics publishers. Thereafter, both Glanzmans worked for almost every company in existence, but Sam seemed notably ubiquitous at Charlton and Dell.

He gained special attention in '64 when Charlton, believing Tarzan had fallen into public domain, launched an unauthorized comic book called *Jungle Tales of Tarzan*. The Edgar Rice Burroughs estate exploded — what a surprise! — and their lawyers pounded on their chests, gave out with loud apercies, and swung into action. The fourth issue of Charlton's unlicensed adaptation was the last — though rumor has it that a fifth was printed but pulped before distribution. (Has anyone ever seen a copy? I haven't.)

Whatever the legalities, Glanzman's illustrations placed him rightly among the many greats who have drawn Lord Greystoke for comics. Not long after, he drew 13 issues of *Hercules* for Charlton — a comic book many still consider the best of many funnybook interpretations of the god of the same name.

We've prevailed upon Scott Shaw! to interview Mr. Glanzman for his convention event. ("Prevailed?" Ha! That's like "prevailing" on Al Gore to accept campaign contributions ...) Scott's favorite Glanzman work is *Kona, Master of Monarch Isle*, a bizarre caveman-'n'-creatures comic book that was published by Dell from 1962 to 1967.

Mine would be *U.S.S. Stevens*, a series of short autobiographical tales that ran intermittently in DC's combat comics throughout the early '70s. Glanzman wrote and drew remembrances of his time in the Navy, and the result was one of the most "personal" efforts ever done for a company-owned comic book — and maybe the most true-

to-life war comic book ever.

Friday morning at 11, we delve into the origins and history of one of comics' most enduring creations. It was in 1941, in the first issue of *Military Comics*, that *Blackhawk* made his/their/its debut. (Even when I wrote the comic book, I was never quite certain which it was. *Blackhawk* is the name of the leader, the squadron, and the strip about them, making for what this century's outstanding semanticist, Daffy Duck, once termed "pronoun trouble.")

I don't know that we'll settle that mystery, but all others will likely be resolved, including some confusion as to who created the thing: Will Eisner or Chuck Cuidera. We'll have both those gents on the panel, recalling whatever they recall from the strip's inception.

Will Eisner, you all know. If ever a man needed no introduction in a publication about comic books ...

Chuck Cuidera has, alas, been away from comics since around '71 — our loss, for he was one of the best. Many talented artists drew *Blackhawk*, including Reed Crandall, Bill Ward, and Dick Dillin, but Cuidera more than anyone else was responsible for the look 'n' feel, not just of that title, but of much of the Quality Comics line. (Credit for locating Mr. Cuidera and enticing him to attend his first San Diego soiree should go, as usual, to David Siegel, Finder of Lost Pros.)

Put them together and you have the definitive *Blackhawk* panel. With a whole lotta steadfast *Blackhawk* fans packing the place.

Friday afternoon at 3:30, I get to interview one of my favorite comic-book writers. Arnold Drake was the co-creator of two of the best strips of the '60s — *Deadman* and *Doom Patrol*, neither of which, in my opinion, survived the loss of his services.

The *Doom Patrol* made its debut in *My Greatest Adventure* #80, which, by some calculations, made it to newsstands about three weeks before the first issue of *X-Men* by Stan Lee and Jack Kirby. The timing is interesting, since the two comics reek of similarities. Both concerned unusually powered people who were regarded as human abnormalities. Both groups were assembled by a genius confined to a wheelchair — assembled in the hope they would use their powers for good against other abnormal folks who used theirs for malevolence.

Both had strong male leads

whose faces were hidden because of their destructive powers: The *Doom Patrol*'s Negative Man was swathed in bandages; the *X-Men*'s Cyclops wore dark glasses. (Inspiration for the latter — and maybe even the letter "X" — apparently came from the Ray Milland movie, *X — the Man with X-Ray Eyes*.)

The *Doom Patrol* battled The Brotherhood of Evil. The *X-Men* battled The Brotherhood of Evil Mutants. Still, insofar as I can tell, no one involved with either title alleges plagiarism in either direction.

Bob Haney co-wrote the first story; thereafter, Arnold soloed on scripts, with art by Bruno Premiani and, occasionally, Bob Brown. The result was, I thought, the best-written DC super-hero title of its day. Fans then said that Marvel had superior characterization and continuity, and, to some extent, that was true — but it wasn't true insofar as *Doom Patrol* was concerned. (Another worthy contender in that area was Haney's *Metamorpho*.)

Deadman was my favorite comic-book series for a very short time. Drake wrote the first two in *Strange Adventures*, then others took over and eventually steered it down odd avenues: a good example, perhaps, of too many chefs, each working a different recipe. (He actually wrote three stories, but the third wasn't used. Remind me to ask him about it ...)

He also wrote *Bob Hope, Jerry Lewis, Challengers of the Unknown*, and many others for DC. Later on, he worked briefly for Marvel and did a long stint for Western Publishing, writing *Little Lulu*, *Star Trek*, and oodles of those *Boris Karloff-Twilight Zone* comics.

I particularly loved five issues of *Showcase* he wrote for DC (#41, #42, #44, #46, and #47) that featured Tommy Tomorrow. I thought it was one of the best-scripted comics I ever read and I was disappointed that it did not become an ongoing title.

This event is highly recommended to those of you who are interested in the history of DC in the '50s and '60s, including the famed "Writers' Rebellion." Arnold was there and displays a Gillette-honed memory for the particulars. He's also a wonderful, witty gentleman.

Saturday at noon — and remember, some of these times may change — we celebrate 60 years of Batman and remember Bob Kane. Present at the front table will be *Batman* Editor (and Living Legend) Julius Schwartz, longtime *Batman* artist Irv Novick, and two



gents who actually drew oodles of Batman tales signed with the Kane byline, Sheldon Moldoff and Jerry Robinson.

It's a thrill to get Jerry Robinson back to San Diego, because he was a vital contributor, not only to the Caped Crusader but to the essential form of comic books and strips.

He was 17 when Kane hired him as an assistant. Before long, Jerry was drawing Batman stories and covers on his own accord, and some say that he created The Joker and Robin. (Mr. Kane had a different viewpoint...)

In the '50s, Robinson became a teacher at Cartoonist's and Illustrator's School (one of his prize students was Steve Ditko) and worked for Atlas-Marvel and elsewhere. He soon segued to newspaper strips, including the witty *Still Life*, and served as president of the National Cartoonists' Society and also the Association of American Political Cartoonists.

In the '70s, he was highly instrumental, along with Neal Adams and others, in obtaining a pension from DC for Jerry Siegel and Joe Shuster. And, boy, I wish I had more room to itemize the awards he's won, the books he's written, and all the projects he's done to better the life and image of cartoonists in this country.

No two people alive can supply more authoritative info on Bob Kane and the early days of Batman than Jerry Robinson and Sheldon Moldoff. This is one you won't want to miss.

Saturday afternoon at 3 is the tentative slot for this year's annual Golden-Silver Age Artists Panel. As ever, we gather veteran comics illustrators and compare and contrast their views of the industry's earlier days. This year, we will welcome to the dais, in alphabetical order:

Chuck Cudera, of whom you have just heard.

Ramona Fradon, the outstanding artist behind dozens of *Aquaman* comics and the first half-dozen or so appearances of *Metamorpho*.

Sam Glanzman, of whom you have just heard.

Irwin Hasen, whom I'll tell you about in a moment.

Jerry Robinson, of whom you have just heard.

John Romita Sr., long-time Marvel artist and Art Director. (By the way: If a magic genie told me I could draw like any comic-book artist in history, I'd probably say I wanted to draw like Johnny Romita. Of course, that would mean I couldn't earn a living, because I'd just sit home all day, drawing pictures of sexy women for my own enjoyment. But it would be a nice way to perish...)

These panels are always fun and informative, and I think that's all I need to say about this one.

Sunday morning at 11, attention must be paid to the incredible career of Irwin Hasen, one of our great comic book-and-strip storytellers.

Many of you know Irwin from the

years he spent as the illustrator of the *Dondi* newspaper strip. Before that, he was one of the best artists of the so-called "Golden Age" of super-hero comics — one whose work was avidly admired and aped by other professionals. He drew The Fox, Green Lantern, The Green Hornet, and — especially — the Wildcat feature that ran in *All-American Comics*.

You know how artists are always saying that Alex Toth is the guy to study? Well, Hasen was one of the guys Toth studied!

In 1955, *Dondi* took him away from comic books. And, while a newspaper strip rarely affords its artist much free time, he managed to do a great deal of art instruction, particularly in the finer — often, these days, neglected — craft of graphic storytelling.

I spent an hour with Mr. Hasen at a Mid-Ohio-Con a few years ago and learned plenty. I don't think you can listen to Irwin Hasen talk about comics and not learn plenty. Pop in for his spotlight and see if you don't agree.

Sunday afternoon at 12:30, we assemble for "The Cosmic Art of Jack Kirby." Each year, the con sets aside a moment to recall the man that some call the all-time greatest comics creator. This time, we focus on Kirby the Artist, particularly in his late-Marvel-early-DC period, when he was perhaps his most innovative and most influential.

As this barrels off to press, the partici-

pants in this event aren't set — but I'll be chairing a panel of prominent artists who'll be discussing Jack's graphic advances and what his drawing meant to them. Check the program book, see whom we've snagged, then rush to the room, and grab a seat.

Those are the Golden/Silver Age panels for this year. Now, I'm going to plug a few others...

I am a Guest of Honor this year. I have no idea why this is, since I'm there every year, anyway — this one will make it 30 out of 30 — and on 97 panels. But a GoH I am, and that means there will be a program on my alleged career. It's **Thursday at 4**, and, if anyone shows, I'll try to tell some anecdotes that are too libelous or racy for this column.

Slightly more explicable, Sergio Aragonés is also a Guest of Honor.

Our constant collaborations will be dissected and/or discussed on a panel with him, me, Stan Sakai, and Tom Luth. We have also invited Scott Allie — the latest in a long line of *Groo* editors — so that he and I can try to figure out what each other does on the series. Anyway, that one's **Friday at 1:30** in the afternoon, and, if anyone's hungry, maybe we'll send out for pizza.

June Foray is also a Guest of Honor this year, and that, at least, makes sense. June Foray is the closest thing we have to royalty in the world of Cartoon Voices. She's known for playing Rocky the Flying

Squirrel and a cast of thousands in Jay Ward's cartoons and for playing Granny (owner of *Twetty*) for the classic Warner Brothers shorts and the current *Sylvester and Tweety Mysteries*. Those two gigs constitute about 3% of all she's done.

She's one busy lady. There's a *Rocky & Bullwinkle* feature film in the works — with Robert DeNiro as Fearless Leader, no less! And, later this year, she will be honored, as a star bearing her name is installed along the fabled Hollywood Walk of Fame. My buddy Earl Kress will be host of a special spotlight on her work on **Friday afternoon** at the con. Yet another good presentation not to miss.

June will also appear on our annual Cartoon Voice Actor Panel, which is **Saturday afternoon at 1:30**. Joining her to demonstrate the fine art of speaking for animated characters will be Joe Alaskey (*The Sylvester and Tweety Mysteries*, *Rugrats*), Greg Berg (*Muppet Babies*, *The Simpsons*), Tom Kenny (*SpongeBob SquarePants*, *Catdog*, *Dilbert*), Katie Leigh (*Dungeons and Dragons*, *Richie Rich*), and Will Ryan (*The Little Mermaid*, *The Land before Time*).

OK, outta room. End of infomercial. Hope to see you all in San Diego. And, by the way, if you expect to get a parking space at the convention center, you'd better leave now.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124, and on the 'net at me@evanier.com.



Fan Satire. *Fanboy* is, of course, an in-group joke series. No one but a pretty hep funnybook fan can understand a lot of the gags. But the fourth issue ventures beyond in-group comedy. There's the usual crackling Mark Evanier verbal humor and the usual Sergio Aragonés sight gags galore — the sort of shenanigans we've grown to know and love from *Groo* to shining *Groo*.

Evanier makes us realize that there's something inherently wrong with a justice system in which plea bargaining works only if you plead guilty, and then you go free; if you plead not guilty, chances are, you serve time. (This is a contradiction in terms, Aristotle — just in case you weren't watching closely.) And Sergio gives the running gag about the sleazy comic-book store owner a visual boost by picturing the guy as a fat old fraud, bald except for frizzy hair around the edges, in the ever-present grease-stained T-shirt who eats junk food by the vat. (How many of these guys have you seen, and what do you think they're selling?)

But this issue gets down to business when it turns the spotlight on censorship.

When Finster hooks up with Sgt. Rock and Easy Company, they visit a German town where the Nazis are busy burning books. The historical reference underscores the evil inherent in shutting down comic-book stores because of parents who (always and forevermore in every time and place) disapprove of the things their offspring wear, do, listen to, and read. And a Fredric Wertham simulacrum shows up, too, in the person of Dr. Zensie ("zensie," Mark tells me, is German for "censor," German being Wertham's native tongue, which left him with a distinctly Teutonic accent, a fact that did not fail to excite some comment in the post-WWII era in which Wertham was testifying).

Apart from its satiric edge, *Fanboy* is also an astonishing testament to the power of the medium that we accept so readily pictures by such realistic artists as Jordi Bernet and Russ Heath through which our hero Finster ambles in all his bigfoot finery (or bignose finery, to cite that part of his anatomy that is carefully preserved from each of these Evaniverses to the other). Finster clearly "lives" in our imaginations, whether in jail with Bernet's ghoulish cell-dwellers or on the battlefield with Heath's Sgt. Rock — and vice versa.

Marie Severin's segment highlights Bill Gaines' testimony before the so-called Kefauver Committee investigating comic books as a cause of juvenile delinquency. Gaines is quoted exactly (if not

extensively): "What are we afraid of? Are we afraid of our own children? Do we think our children are so evil and simple-minded that it only takes a story of murder to set them to murder?"

I read this during the week following the slaughter at Columbine High School in Littleton, Colo., and the juxtaposition jolted. But, even as our self-serving politicians race to enact legislation against being an adolescent, we must recall the rest of the Gaines cautionary tale: Evanier tells us the Comics Code Authority came into being after the Senate hearings, but he doesn't mention that, as a result of applying the Code stringently, all juvenile delinquency disappeared from the land overnight. He doesn't mention it because it didn't happen. It didn't happen, probably, because comic books don't, actually, cause juvenile delinquency, so "cleaning" them up didn't eliminate criminal behavior. Not then, not now.



**SUN
AUG 15**

Comic-Con International in San Diego, Calif. Final day. See Calendar Notes.

Born on this date:

Jim Korkis (1950)
Paul Gulacy (1953)
Lamar Waldron (1954) 45 years ago
Dale Kanzler (1955)
Terry Shoemaker (1960)

**MON
AUG 16**

Born on this date:

Myron H. "Grim" Natwick (1890)
Dick Foreman (1952)
Chancellor R. Knight (1970)

**TUES
AUG 17**

Born on this date:

Trina Robbins
Rachel Pollack (1945)
John S. Romita Jr. (1956)
Andy Helfer (1958)

**WED
AUG 18**

CBG #1346 ships — featuring Hal Jordan at 40. Celebrate Green Lantern's Silver Age incarnation with this special retrospective.

Born on this date:

Jeffrey Lang (1960)
David Barbour (1961)
Skip Dietz (1965)
Brian Michael Bendis (1967)

**THURS
AUG 19**

Born on this date:

George Roussos (1925)
Skip Williamson (1944) 55 years ago
Stefano Gaudiano (1966)
Michael D. Pederson (1968)

**FRI
AUG 20**

Born on this date:

Bill Rechlin (1930)
Kirk Critton (1964) 35 years ago

**SAT
AUG 21**

Born on this date:

Marie Severin
Bobbie Chase
Darrell Goza (1955)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the **CBG** features *What, Where, and When* and *Now Appearing*.

• **Comic-Con International**, Aug. 12-15 at the San Diego Convention Center. Guests include: Paul Dini, Will Eisner, Mark Evanier, June Foray, Neil Gaiman, Mike Mignola, Art Spiegelman, Jim Starlin, Jim Steranko, Dave Stevens, Jill Thompson, and Barry Windsor-Smith.

Hours: Thursday 11 a.m.-7 p.m.; Friday and Saturday 10 a.m.-7 p.m.; Sunday 10 a.m.-5 p.m. Four-day admission: \$60/adults; \$30/children (ages 7-16) and seniors (60 and up). Single-day ticket prices to be announced. Info: (619) 544-9555.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CARTOON.

• **In Line with Al Hirschfeld**, an exhibit of caricature art by Al Hirschfeld, including theater playbills, posters, and magazine and book illustrations, on display through Oct. 3 at the New Britain Museum of American Art, 56 Lexington St., New Britain, CT. Info: (860) 229-0257.

• **International Museum of Cartoon Art**, 201 Plaza

Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit:** **Tarzan from Foster to Disney**, through Sept. 19. Tarzan art by Hogarth, Foster, Manning, and other talents who have worked on Tarzan strips and comic books.

• **Krazy Kat Comes Home: The Cartoon Art of George Herriman**, an exhibit of comic-strip art by George Herriman, including watercolor illustrations, Sunday pages, and storyboards, on display through Aug. 29 at the Sedona Arts Center, Hwy 89A and Art Barn Rd., Sedona, AZ.

• **60 Years of The Batman**, an exhibit of original art by Jim Aparo, Norm Breyfogle, Mark Buckingham, Mike Collins, Bryan Talbot, and others will run through the summer at American Dream Gallery, 72 Walcott St., Bath, United Kingdom. Info: 01225 424881.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future **CBG** Calendars.

Note: ○ indicates a rescheduled comic book that appeared in a previous **CBG** Calendar.

ABC Studios

○ **Double Impact** 2069 #1, \$3 (two spec. eds., \$5; nude ed., \$10) (Jul)
Amaze Ink/Slave Labor

○ **Dork** #7, \$2.95 (Apr)

Archie Comics Publications

Archie's Double Digest #111, \$2.99
Betty & Veronica #141, \$1.79
Jughead with Archie Digest #152, \$1.99
Sonic the Hedgehog #76, \$1.79

Caliber

○ **Legendlore: The Wind Spirits**, \$2.95 (May)

Dark Horse

Bob Burden's Original Mysteryman #2, \$2.95
Buffy the Vampire Slayer #12 (two covers), \$2.95
Dark Horse Presents Annual: DHP Jr., \$4.95
Edgar Rice Burroughs' Tarzan: Carson of Venus TPB, \$12.95
Guns, Smith Cats: Bean Bandit #8 (of 9), \$2.95
Martin Mystery #6 (of 6), \$4.95

Predator: Xenogenesis #1 (of 4), \$2.95

DC

Animaniacs Featuring Pinky and the Brain #53, \$1.99
Batman #570, \$1.99
Batman 80-Page Giant #2, \$4.95
Books of Faerie: Molly's Story #2 (of 4), \$2.50
Cartoon Network Starring #2, \$1.99
Dreaming #41, \$2.50
Flash & Green Lantern: The Brave & the Bold #1 (of 6), \$2.50
Gen 13 #44, \$2.50
Giantkiller #3 (of 6), \$2.50
Green Lantern Annual #8, \$2.95
JSA #3, \$2.50

L.A.W. (Living Assault Weapons) #2 (of 6), \$2.50

Legion of Super-Heroes: The Beginning of Tomorrow TPB, \$17.95

Preacher: Salvation TPB, \$14.95

Promethea #3, \$2.95

Sci-Tech #2 (of 4), \$2.50

Superboy #67, \$1.99

Superman: The Man of Steel #93, \$1.99

Titans #8, \$2.50

Wildcats Trilogy Collection, \$7.95

Heavy Metal Magazine

Heavy Metal Summer 1999 E.A.K.K.² Movie Special HC, \$19.95

Image Comics

○ **Aria** #5, \$2.50 (May)
Spirit of the Tao #12, \$2.50

Marvel Comics

Cable/Wolverine: Guts 'n' Glory, \$5.99
Captain America #22, \$1.99
Contest of Champions II #3 (of 5), \$2.50
Deathlok #3, \$1.99
Fantastic Five #1, \$1.99
Galactus the Devourer #2 (of 6), \$2.50
Hulk #7, \$1.99
Peter Parker: Spider-Man #10, \$1.99
Thunderbolts #31, \$1.99
X-Men #56, \$1.99
X-Men #93, \$1.99

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the **CBG** Calendar.

A List: True Detective Mysteries #1 (Apr)

Will Eisner's Heroes of Sports #3 (of 3) (Apr)

ABC: D12000 Special Ed. #1 (May)

Abiogenesis: Strangehaven #12 (Jun); rescheduled for October

ACG: George Wunder's Terry & the Pirates #1 (Apr)

Amazing Aaron: Aaron Strips #7-10 (Mar-Jun)

Antarctic: Luftwaffe 1946 #17, #18 (May, Jun)

Avatar: Nira X: History #2 (of 2) (May)

Awesome/Hyperwerks: Avengelyne #2 (Mar)

Coven Vol. 2 #4 (Mar)

Coven Collected Ed. #1 (May)

Coven/Re:Gex #1 (of 2) (May)

Boneyard: Dark Angel/Bill the Bull '99 (May)

Caliber: Black Mist: Dawn of Armageddon (Mar)

Cat's Paw: Greenleaf in Exile #7 (May)

Dark Horse: Terminator: Death Valley (Jul. 18-24)

DC: Crimson #13 (Jul. 11-17); rescheduled for October

Giant Ass: Hothead Paisan #21 (May)

Harvey: Harvey: The Magazine for Kids #10 (Aug)

Helikon: Galaxion #11 (May); rescheduled for October

Millennium: Bathroom Girls #3 (May); rescheduled for October

Oni: Grrl Scouts #4 (of 4) (Jul. 25-31); rescheduled for October

Peregrine: Lynx: An Elflore Tale #2-4 (Mar-May)

Troma: Terror Firmer #2 (of 2) (Jun); rescheduled for October

Shipping notes and updates

• According to Diamond, a number of copies of Shanda Fantasy Arts' **Shanda the Panda** #25 shipped with a printing error. The first 12 pages were printed twice, leaving out the last half of the main story, the start of a second story, and other features. Replacement copies are scheduled to ship to retailers free of charge Aug. 4. Readers who received a defective copy should return it to their retailer for a replacement copy.

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through July 30.

A Silent: Arsenic Lullaby (Jul 99), \$2.50 (Jul)

ABC: Double Impact Hot Shots Gold Metal Ed., \$3 (spec. ed., \$10) (Jun)

Double Impact Raw Vol. 2 Collection, \$3 (spec. ed., \$15) (Jun)

Acclaim: Shadowman Vol. 3 #1, \$3.95 (Jul)

Action: Iron Wings #2, \$2.50 (Jul)

Amaze Ink/Slave Labor: Skeleton Key Vol. 2 #4 (of 4), \$2.95 (Jul)

Antarctic: Warrior Nun Areala Vol. 3 #1, \$2.50 (Jul)

Arcane: Prophecy of the Soul Sorcerer #3 (of 4), \$2.95 (Jul)

Archie: Archie Digest #166, \$1.99 (Jul. 25-31)

Jughead #121, \$1.79 (Jul. 25-31)

Veronica #92, \$1.79 (Jul. 25-31)

Bare Bones: Garou: The Lone Wolf #1, \$2 (Jul)

Blind Wolf: Gyro-Man: The Gyro Hero #0, \$2.95 (Jun)

Blue Monkey: Adam Bomb Comics #1, \$2 (Aug)

Caliber: Land #1, \$2.95 (Jun)

Legends of Camelot: Merlin, \$2.95 (Jun)

Cartoon: Bone #37, \$2.95 (Jun)

Chaos: Undertaker #5 (two covers), \$2.95 (Jul)

Claypool: Deadbeats #36, \$2.50 (Jun)

Dark Horse: Blade of the Immortal: Heart of Darkness (1 of 8) #35, \$2.95 (Jul. 25-31)

Buffy the Vampire Slayer #11 (two covers), \$2.95 (Jul. 25-31)

Disney's Tarzan #2 (of 2), \$2.95 (Jul. 11-17)

Ghost Vol. 2 #11, \$2.95 (Jul. 25-31)

Madman Comics #15, \$2.95 (Jul. 25-31)

Sock Monkey #1 (of 2), \$2.95 (Jul. 25-31)

Star Wars #8, \$2.50 (Jul. 25-31)

Star Wars: Episode I The Phantom Menace: Queen Amidala (two covers), \$2.95 (Jul. 25-31)

DC: Catwoman #72, \$1.99 (Jul. 25-31)

Detective Comics #736, \$1.99 (Jul. 25-31)

Dexter's Laboratory #1, \$1.99 (Jul. 25-31)

Divine Right #10, \$2.50 (Apr. 25-May 1)

Divine Right Collected Ed. #3, \$5.95 (Jul. 18-24)

DV8 #30, \$2.50 (Jul. 25-31)

Flash #152, \$1.99 (Jul. 25-31)

Gen 13: Starting Over TPB, \$14.95 (Jul. 25-31)

Hitman #41, \$2.50 (Jul. 25-31)

JLA #33, \$1.99 (Jul. 25-31)

Legion of Super-Heroes #119, \$2.50 (Jul. 25-31)

Mr. Majestic #1, \$2.50 (Jul. 25-31)

Nightwing: Rough Justice TPB, \$17.95 (Jul. 25-31)

Planetary #5, \$2.50 (Jun. 20-26)

Robin #68, \$1.99 (Jul. 25-31)

Sandman Presents: Love Street #3 (of 3), \$2.95 (Jul. 25-31)

Supergirl #36, \$1.99 (Jul. 25-31)

Superman #148, \$1.99 (Jul. 25-31)

Wonder Woman Annual #8, \$2.95 (Jul. 25-31)

Death: Hellbent on Pleasure #1, \$4.50 (spec. ed., \$10.95) (Jun)

Vampire Cheerleaders Must Die #1, \$3.95 (spec. ed., \$10.95) (Jun)

Eh: Full Metal Femme Annual #1, \$5.95 (nude eds., \$6.95 & \$7.95) (Jul)

Eirich Olson: Negative One #1, \$2.95

Fantagraphics: Original Bondage Fairies #9, \$3.50 (Jul)

Full Bleed: Pitt Crew #4, \$2.50 (Jul)

Highwater: Kissers, \$16.95 (Apr)

Image: Ascension #17, \$2.50 (Jun)

Bulletproof Monk #3 (of 3), \$2.95 (Jan)

Darkness/Batman, \$5.95 (Apr)

Darkness Infinity, \$3.50 (Jul. 18-24)

Fathom #7, \$2.50 (Jun)

Forever Amber #1 (of 4), \$2.95 (Jul)

Kiss: Psycho Circus #21, \$2.25 (Jun)

Neon Cyber #1, \$2.50 (Jul)

Rising Stars #1, \$2.50 (Jul. 25-31)

Savage Dragon #64, \$2.50 (Jul)

Spawn: The Undead #2, \$1.95 (Jul)

Ironhorse: Didymous: The Night and Day Worlds #2 (of 12), \$2.50 (Jul)

Marvel: Astonishing X-Men #1 (of 3), \$2.50 (Jul. 25-31)

Avengers #20, \$1.99 (Jul. 25-31)

Conan: Death Covered in Gold #1 (of 3), \$2.99 (Jul. 25-31)

Earth X #6 (of 12), \$2.99 (Jul. 25-31)

Gambit #8, \$1.99 (Jul. 25-31)

J2 #12, \$1.99 (Jul. 25-31)

Nova #5, \$1.99 (Jul. 25-31)

Slingers #10, \$1.99 (Jul. 25-31)

Spider-Girl Annual #1, \$3.99 (Jul. 25-31)

Webspinners: Tales of Spider-Man #9, \$2.50 (Jul. 25-31)

Wolverine #142, \$1.99 (Jul. 25-31)

X-51 #2 (two covers), \$1.99 (Jul. 25-31)

X-Force #94, \$1.99 (Jul. 25-31)

X-Men Unlimited #24, \$2.99 (Jul. 25-31)

NBM: Sizzle #3, \$3.95 (Jul)

New England: Tick: Heroes of the City #4, \$3.50 (Jul)

Penny Farthing: Victorian #5, \$2.95 (Jul. 4-10)

Radio: Furlough #78, \$2.95 (Jun)

Genus #36, \$2.95 (Jun)

Havoc, Inc. #6, \$2.95 (Jun)

Stranded on Planet X #1, \$2.95 (Jun)

Realm: Battlestar Galactica Season 3 #2, \$2.99 (spec. ed., \$4.99) (Jul)

Sirius: Akiko #34, \$2.50 (Jun)

Top Shelf: Perfect Planet & Other Stories, \$14.95 (Jul)

Viz: Pokémon: Electric Pikachu Boogaloo #1, \$3.50 (Jul. 25-31)

Ranma 1/2 Part 8 #4 (of 13), \$2.95 (Jul. 25-31)

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

The stores bearing the PACER logo are members of the Professional Association of Comics & Entertainment Retailers.

Stores interested in becoming a PACER member and being listed in this section should call 718-622-3224.

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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$3.50 an issue. You can buy this space in increments of 26 or 52 issues, for \$91.00 or \$182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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**Send your listing with payment to: Comics Buyer's Guide
700 E. State St., Iola, WI 54990-0001 or call 715-445-2214**

Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____

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FAX: _____

Do you carry Comics Buyer's Guide in your store? _____

Description: _____

Photocopies Accepted

SUPER TRADERS

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HAL FOSTER, Prince Valiant, 2/4/51. Rows two and three, signed. Approx. 24 x 26 inches.

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www.milehighcomics.com

Comics

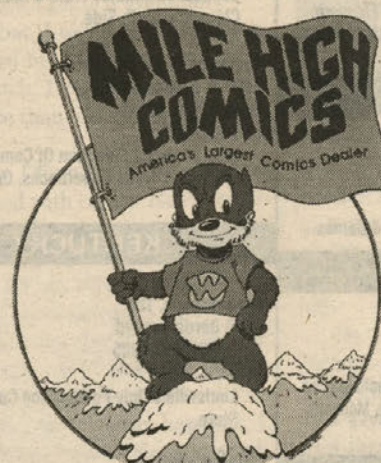
Gold & Silver Age

Beanie Babies

Star Trek

New Comics

Internet Store



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Associates Program

We're Buying

How To Order

This page Best Viewed With Netscape Communicator At 800X600
Click [here](#) to preview our bibliography program!

Join us as we explore the exciting worlds of comics, cards, games, toys, Star Wars, Star Trek, and everything else in the universe of the imagination! As our website grows, we will be adding more and more unique items to fulfill every collector's dreams. Keep visiting to see the progress. With 25 years in the business and over 6 million comics in our warehouse, Mile High Comics is your gateway; just look and see what we have in store for you... To receive weekly e-mail updates on e-mail sales and auctions be sure and sign our [Guest Book!](#)

[Info] [Stores] [Comics] [Cards] [Toys] [Trek] [Disneyana] [Gaming Systems] [Gold/Silver] [Specialty Items] [Mens Magazines] [Subscription] [Auctions] [Sales] [Ordering] [Links] [Guestbook] [Awards] [E-mail]
Check out all of the [awards](#) Mile High Comics has received.

Limited Edition: THE ART OF NICK CARDY

This new - **signed and numbered by Nick Cardy** - professionally packaged 224 page perfect bound, card stock cover trade paperback measures 8 1/2 X 11 and is a must for any Nick Cardy fan, as well as comic book fans, comic industry and art historians alike. The book is being designed by Jon B. Cooke of COMIC BOOK ARTIST magazine fame and includes:

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- Foreword by Mark Evanier / Afterword by Kurt Busiek.
- Comprehensive Interview Spanning Nick's Career.
- Essay on Nick's Artwork by Richard Howell.
- Early, Unpublished, Non-Comic/Comic Related and Obscure Artworks, Along With a Color Art Section.
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This book will be available in the fall/winter of 1999 and only through mail-order, with an initial print run of 1,000 copies. However, advance orders are now being taken on a first come, first served basis. To reserve your copy of this one-of-a-kind historical reference book please send your name, mailing address and a check or money order for \$24.95 (US only) + \$4 postage, payable to:

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For COMICS BUYER'S GUIDE Advertising Information Call:

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John Hammond (715) 445-4612, ext. 615
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Gene Colan

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Private Collector seeks artwork from Colan, specifically covers, splashes and interior pages from:

- Amazing Adventures (Black Widow) 3-5
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- Captain America 116-125, 136-137
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- Doctor Strange (1960s series) 172-183
- Howard the Duck 4-27
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STUFF #6

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\$2 gets you a copy. So write to 5879 Darlington Rd. Pittsburgh, PA 15217 Attn: Paul Houston



DOC SAVAGE PAPERBACKS

Near Mint (like new) high grade copies unless otherwise stated. Multiple copies of most paperbacks. Some are first printings. Add \$5.00 + 25 cents per book postage. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284 (email: Jimvanhise@aol.com) Phone: 760-365-5836

SINGLES: \$6.00 each unless otherwise marked. Ten or more \$5.00 each on these singles only. --- #1 (5th printing), #1 [Movie Edition, VF/NM—\$8.00], #1 [Book Club/Movie Edition, VF—\$9.00, VG \$6.00], #2, 3, 4, 5, 6, 6 [fine, \$4.00], 8, 8 [VF—\$4.00], 9, 10, 11, 11 [very fine, \$4.00], 12, 13, 14, 14 [fine, \$4.00], 15, 16, 17, 18, 19, 20, 21, 26, 29, 30, 32, 34, 35 [VF—\$4.00], 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 50, 52, 53, 54, 55, 56, 57, 59, 60, 61, 61 [VF], 62, 63, 64, 65, 68, 69, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 80 [VF—\$4.00], 81, 82, 83, 84, 85, 87, 88, 89, 90. [Early First Printings available: Inquire.]
SCARCE SINGLES: #91 [\$15.00], 92 [\$15.00], 93 [\$15.00], 94 [\$15.00], 94 [VF—\$10.00], 95 [\$15.00], 95 [VF—\$12.00], 96 [\$15.00]

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OMNIBUS VOLUMES: \$25.00 each (unless otherwise marked) — #1 [Fine: \$15.00], 2 [VG: \$20.00], 4, 5, 6, 7, #8 [Fine: \$15.00], #9 [Fine: \$15.00], 10 [VF], 11 [\$40.00], 12 [VF], #13 [\$55.00]

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COMICS: \$2.50 each (unless stated otherwise): DOC SAVAGE (DC) #1-10, 13-16, 19-24, DOC SAVAGE (Millennium): MAN OF BRONZE #1, 2, 3, DOOM DYNASTY #1, 2, MANUAL OF BRONZE (\$5.00)
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COMICS BUYER'S GUIDE

Mystery Comic Contest #46



Can you identify the exact comic book in which the panel above first appeared? If so, you could win a copy of **COMIC BOOK SUPERSTARS!** Simply send a postcard with your name, address, and the title and issue number where the panel above first appeared to **CBG Mystery #46, 700 E. State St., Iola, WI 54990.** One winner will be selected from correct entries received by contest's end, exactly one month after this issue's cover date!

Here's a legally necessary copyright: © Paramount Pictures

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COMICS BUYER'S GUIDE
Advertising Department
700 E. State Street
Iola, WI 54990-0001

We'll reduce your ad to the proper size and place it in the issue(s) you request. If no specific issue(s) is requested, we'll run your ad in the next available issue.

Keep in mind that CBG does not typeset, screen photos, add logos, artwork or symbols to Trader ads. The better your ad looks when you send it to us, the better it will look when it is reduced and published in CBG.



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EVENTS

(From Page 34)

MARYLAND

Aug 22 MD, Havre de Grace. Comic Books, Records, Toys, Beanie Babies, Sports Memorabilia & Collectible Show. Community Ctr. 100 Lagaret Ln., SH: 11am-4pm, T: 80, A: \$3. Diamondback Productions, PH: 410-526-4184.

Aug 29 MD, Laurel. Comic Book & Action Figure Show, Best Western-Maryland Inn. 15101 Switzer Ln. (Exit 338 off I-95 btw. I-95 & Rt. 29), SH: 11am-4pm, T: 30, F: \$50., A: \$2.50, under 7 free. PH: 410-783-1157.

MASSACHUSETTS

Aug 15 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, K of C Hall. Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

Aug 22 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8, F: \$85., A: \$5. Primate Promos., David Cummings, PH: 978-388-5550.

MICHIGAN

Aug 22 MI, Roseville. Comic Book & Toy Collectable Show, VFW Post. 10 & one half & Gratiot, SH: 9am-3pm, A: \$3. Classic Productions, PO Box 472, Fraser, MI 48026. Joseph Pellegrino, PH: 810-790-6290 eves. 775-3289 after 12noon or Marilyn, PH: 810-939-4205.

Aug 29 MI, Livonia. X-Trava Con Comic Book & Toy Show. Knights Of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8, F: \$35, in advance, \$40, day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

MINNESOTA

Aug 21-22 MN, Duluth. Collector's Expo IV, Miller Hill Mall. 1600 Miller Trunk Hwy. #108, SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 40-8, F: \$80, for 1, \$130, for 2. Timothy Broman, 1600 Miller Trunk Hwy. #108, Duluth, MN 55811. PH: 218-726-1360.

NEBRASKA

Aug 15 NE, Omaha. Monthly Comic Books, Coins, Ballcards, NASCAR & Automobile Collectibles Show, Holiday Inn. Ford Hall, I-80 & 72nd St., T: 100, F: \$30., A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW JERSEY

Aug 15 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Aug 20-22 NJ, Wildwood. Comic Book, Sports Card & Toys Show, Conv. Ctr. On the boardwalk at Burk Ave., SH: Fri. 5pm-10pm, Sat. 12noon-10pm, Sun. 10am-4pm, A: free. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Aug 22 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Aug 29 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Sep 5 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club. 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Attention Show promoters:
Please check your listings and send any additions, corrections, and future listings to: **CBG Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990. You can also fax them to Debbie's attention at (715) 445-4087. Thank you.**

Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Sep 5 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6, F: \$20., A: free. Phil DeMarzio, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

NEW MEXICO

Aug 20-22 NM, Albuquerque. Bubonicon 31 Show, Howard Johnson East. I-40 & Eubank NE. NMSF Conference, PO Box 37257, Albuquerque, NM 87176. Craig Chrissinger, PH: 505-266-8905 or Greg Herring, PH: 505-266-9030.

NEW YORK

Aug 13 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 14-15 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show. 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Aug 15 NY, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn. Knapp St. & Shore Pky., SH: 9am-4pm, T: 35-8, F: \$45., A: free. Mark Dillon, PH: 718-266-1625.

Aug 15 NY, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36, F: \$37.50 for 1, \$65, for 2, A: \$1. Joseph Carvina, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.

Aug 21 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul, PH: 516-289-7398.

Aug 21-22 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show. 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Aug 22 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 27 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Aug 28-29 NY, Yorktown Heights. Triple Play Comic Book, Sports Card, Memorabilia, Collectible Toy & Beanie Baby Show, Jefferson Valley Mall. Shrub Oak, Rt. 6 Exit off Taconic Pky., SH: mall hrs., T: 50-8, F: \$125, for 1, \$235, for 2, \$330, for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Aug 28-29 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show. 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Sep 3 NY, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church. 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Sep 4 NY, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul, PH: 516-289-7398.

Sep 4-5 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show. 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

Sep 5 NY, Massapequa-LI. Wizards Extravaganza, Elks Lodge. Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.

Sep 5 NY, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands. 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.

Sep 10-11 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church. 9th Ave. 60th St., SH: Fri. 12noon-8pm, Sat. 10am-6pm, T: 115, A: \$6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Sep 11-12 NY, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show. 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.

NORTH CAROLINA

Aug 14 NC, Fayetteville. 29th Sandhills Toy & Hobby Show, Charlie Rose Expo Ctr. Just off Hwy. 301 S., SH: 9am-4pm, T: 225. Carolina Hobby Expo, PH: 704-786-8373.

Aug 28-29 NC, Statesville. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Signal Hill Mall. I-77, Exit 50, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: \$60., A: free. Mike Dentino, PH: 828-328-1029.

Aug 29 NC, Raleigh. Comic Con, Four Points Sheraton. 4501 Creedmoor Rd., SH: 10am-4pm, T: 20, F: \$70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Aug 22 OH, Columbus. Buckeye Comic Con, Holiday Inn-West. I-270 at Exit 10 (Roberts Rd.), SH: 10am-4pm, T: 28-6, F: \$50., A: \$2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

TENNESSEE

Aug 14 TN, Kingsport. Comic Book, Cards & Racing Show, Civic Auditorium. 1550 Fort Henry Dr., SH: 9am-5pm, T: 50, F: \$42., A: \$1. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

Aug 15 TN, Clarksville. Comic Book Show, Holiday Inn. Exit 4 off I-24, SH: 10am-4pm, T: 20, A: \$1. Comic City, 4110 Gallatin Rd., Nashville, TN 37216. PH: 877-262-0908.

Sep 2-5 TN, Nashville. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cool Springs Galleria. SH: mall hrs., T: 65, F: \$135. Bases Loaded Promos., Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 256-722-2738.

Sep 11-12 TN, Morristown. Comic Book, Sports Card & NASCAR Show, College Square Mall. 2550 E. Morris Blvd., SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50, F: \$75., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386.

TEXAS

Aug 28-29 TX, Houston. Collectors Show, Holiday Inn. 7787 Katy Fwy., I-10 W. at Antoine Exit, SH: 10am-4pm, T: 70, A: \$3, 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.

Aug 29 TX, Houston. Comic Book & Toy Show, Holiday Inn Select. 2712 Southwest Fwy. at Kirby Rd., T: 65. Ben Stevens, PO Box 941111, Plano, TX 75094. PH: 972-578-0213.

Sep 11-12 TX, Austin. Collectors Expo, Palmer Auditorium, (lower level). South First & Riverside, SH: Sat. 9am-6pm, Sun. 10am-4pm, T: 200, F: \$80., A: \$3, good for 2 days, under 12 free with adult. Sally Wallace, 6702 Lexington Rd., Austin, TX 78757. PH: 512-454-9882.

VIRGINIA

Sep 5 VA, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel. 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6, F: \$65, for 1st, \$60, for 2nd, \$55, ea. add'l, A: \$2, under 5 free. Capital Associates, Inc., Jeffrey Rocco, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

WEST VIRGINIA

Sep 10-12 WV, Clarksburg-Bridgeport. Celebrity Comic Book, Sports Card & Racing Collectibles Show, Meadowbrook Mall. Exit 121 off I-79, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 40-8, F: \$90, for 1, \$170, for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.

WISCONSIN

Aug 29 WI, Milwaukee. Great Midwest Collectables Show, Serb Hall. 5101 W. Oklahoma Ave., SH: 9:30am-4pm, T: 50, A: \$3, \$1, kids. George Grubor, 10101 S. 60th, Franklin, WI 53132. PH: 414-421-2168.

CANADA

Aug 27-29 ON, Toronto. Canadian National Comic Book Expo, Metro Toronto Conv. Centre. National Comic Book Expo, 4 Varsity Rd., Toronto, ON M6S 4N4. PH: 416-761-1760.

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WEIRD NEW Jersey magazine wanted; any issue before 8. Any condition. Rick Salerno, PO Box 1606, Bloomfield, NJ 07003.

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SW FANS. Fageta about the prequel. Read part I of "Revenge of the Jedi" in Darkside Magazine's Resurrection, \$4. Monolith Graphics, 1171 Pomona, Cleveland, OH 44121.

STAR WARS Marvel comics NM-Mint #1, \$29.50, #1-107, Ann/KingSize 1-3, Movie #1, ROTJ 1-4, all bagged, \$779.50. 254-634-4902. David Curtis, 1806 Sycamore Dr., Killeen, TX 76543.

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READABLE COPY February 1999 issue Fantasy and Science Fiction must have Peter David's story Archtype that David said would be the last Super Man story if it was published in a comic. Zerox, fax, typed or any form readable ok. 916-444-9231. Glenn Hakanson, 2830 I #E, Sacramento, CA 95816.

4600 REPRINTS, FOR SALE

WINGS COMICS No. 1. Alan light reprint, VF/NM, \$3.75 plus \$2 mailing. Al, 849 Fernview Dr., St. Louis, MO 63141.

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NBM'S TARZAN, vol.2; 12 VF-NM, \$25 ppd. Richard Bailey, 19037 Shumake Dr., Raymondville, MO 65555. Phone 573-674-3962.

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DOONESBURY PRINTS for sale! Limited edition, signed/framed! \$350 postpaid. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@execpc.com.

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SETS \$15 each: Amalgam, Ash, Kingdom Come, Marvel QFX, Spawn (wide), Wolverine, X-Men II (Impel). Robert Sands, 65 Fox Chapel Dr., Orchard Park, NY 14127.

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4631 TRADING CARDS WANTED

WACKY PACKAGES wanted. Will buy all original art work and uncut sheets, will also pay a finders fee for any information that results in a sale. Eric Roberts, 260 Atherton Ave., Atherton, CA 94027. 650-327-6570 or 650-326-8708.

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SUPERHERO, WRESTLING trading cards cut off toy packages (example WWF "Bend'ums"). Write: Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

LEAF SPOOK stories, 1961, #s 143, 142, 141, 140, 139, 138, 137, 136, 135, 134, 133, 132, 131. Art, Box 108 RR#6, Decatur, IL 62521.

WANTED SUPERMAN SP3 1993 Skybox DC Comics Series III Hologram, \$2, X-files, also all other specialty cards from X-files. Matt Czarnik, 1207 C-Place, Freeland, WA 98249.

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4701

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HORROR FANZINES: Eldritch Tales, Haunts, Castle Rock, other King material. Send long SASE for list. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

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But I
DigressFrom
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ent lack of imagination in the character's fundamental make-up: He goes around with a big skull on his chest and shoots and kills criminals. Wow.

It wouldn't have been as bad, if he had remained what I always thought was his best role in the Marvel universe: supporting character and/or occasional villain for Spider-Man. But for the most part, he was sort of Batman without the wit or originality. I thought *Punisher 2099* was actually a more interesting take on the concept (although, admittedly, Jake Galloway was a far more abysmal name than Frank Castle).

As noted, there were some great *Punisher* stories. I thought the limited series kicked serious butt, and, when I first saw *Die Hard*, Bruce Willis looked so much as if he'd been drawn by Mike Zeck that I felt that Willis would be far more suited to play the character than Dolph Lundgren ever would. (Then, again, a plate of zucchini would be more suited to play any role than Dolph Lundgren.) And Jo Duffy, the hardest-working man in comics, certainly showed an affinity for The Punisher and turned out nifty tales. By and large, though, the character still leaves me cold.

Perhaps, ultimately, it's the name. I mean, it's really a misnomer, isn't it? He doesn't punish anyone, does he? Not really. I mean, Batman looks like a bat. Superman really is super,

Spider-Man has that whole spider thing going. "Punishment" implies, at least to me, a penalty with a lesson attached, an implicit, "Learn from this punishment and never, ever do it again." But, if the Punisher is really punishing people, then the people he's punishing should be getting something out of it somehow. He should be applying some sort of penalty that would serve as a warning for people who have erred in their behavior so they wouldn't do such things again.

That's kind of difficult, though, when all he leaves behind him is a string of corpses. A dead criminal can't exactly say, "Whoops, my bad. I've certainly learned my lesson and will never engage in such dastardly behavior again."

He doesn't punish. He just executes. He destroys. Except you can't call him The Executioner or The Destroyer because, whoops, you'll have a bit of a legal problem on your hands.

Ultimately, the only one he was really punishing was himself. Instead of coming to terms with the death of his family and moving on, he punished himself for not being able to save them by turning himself into a soulless killing machine with no life other than death.

Might be an interesting way to go with him, if he were being played for high tragedy, but mostly he was just played for carnage (except for the brief, ill-advised period where he was capping jay walkers).

Actually, I was always kind of fond of what Jo Duffy (I think it was Jo) saw as the final, logical Punisher story: a future wherein he has actually managed to blow away every single criminal, and there is no more crime anywhere. At which point the Punisher announces,

"There's only one criminal left," and blows his own brains out. I guess, at heart, that's my most fundamental problem with him.

The Punisher, in trying to do away with that which he despised, became what he despised. He was as much a criminal, if not more so, as those he was chasing. Batman chased criminals — but used tools of ingenuity and, ultimately, mercy. He elevated himself above the muck and mire in order to reach down, like a cloaked right hand of God, and take out the bad guys.

He didn't say, "Criminals are a superstitious, cowardly lot ... so I must become superstitious and cowardly." But The Punisher unrelentingly threw himself right into the muck with those he was trying to destroy. And, as the old saying goes, when you lie down with pigs, you get up smelling like a pig. He wasn't a dark reflection of that which he was fighting; he *was* that which he was fighting.

In fact, he was less interesting. Because the criminals were capable of having lives outside of crime. They could have a wife, children, hobbies, other endeavors, fully rounded existences. The Punisher existed to kill, and that was pretty much it. Not only was he as bad as that which he fought, he was also less interesting, almost by definition.

If nothing else, he served as the ultimate reminder of how obsession with anything is not a good thing. Ironical, then, that The Punisher would be a hero, not because of what he inspires us to do — but instead what he inspires us not to do.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Read a bee-auty

Clan Apis #5 (of 5). Written and drawn by Jay Hosler. Active Synapse Comics, 1531 Presidential Dr., Columbus, OH 43212. (Apr 99, black and white, \$2.95)

This mini-series is for kids, but be warned: The copy that came into the office is no longer in Mint condition, because there's a big wet

teardrop spot on the last page — so be careful when you read, if you're trying to preserve this for investment purposes.

For that matter, one of the best uses to which you can put this mini-series is to hand it to kids for their delight, understanding, and schooling. (And kids are certainly going to wear this out with rereading.)

Hosler should wear an identification badge reading, "Has deep bee knowledge." Bees actually are his scientific specialty. But the guy known to many CBG readers as the creator of *Cow-Boy* is a cartoonist, as well, and he's come up with a magnificent sample of the best in educational entertainment.

His heroine is pollen-gatherer Nyuki, and, as the issue begins, she is clearly nearing the end of what she can do for the hive. But Hosler does far more than simply chronicle the life of a worker. Now that it's completed, his mini-series deserves wider circulation and preservation as a hardcover for generations of readers to come.



[Editor's Note: Send items for this feature to *Now Appearing*, c/o *Comics Buyer's Guide*, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.

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August 21

Mark Pacella (creator, *Tooth and Claw*) at Mile High Comics, 12591 Harbor Blvd., Garden Grove, California, from noon to 7 p.m.

Sept. 15

Mark Pacella (creator, *Tooth and Claw*) at Golden Apple, 7711 Melrose Ave., Los Angeles, California, from 2 to 8 p.m.

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700 E. State St., Iola, WI 54990-0001

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A completed reference form must be in our confidential files before any buy, sell or trade ad can be placed. See below. Minors are required to furnish a statement of responsibility from their parents or guardian before their advertising can be accepted. Payment must accompany an advertisement and must be in the form of a personal check drawn on U.S., Canadian or Mexican bank; money orders; international money orders; cashier's checks; or with your VISA, MasterCard, American Express or NOVUS credit card. Send your credit card number, expiration date, and the name on the card, along with permission to charge the card for your ad, with your advertising copy.

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Advertising Deadlines

AD DEADLINE	NO.	ISSUE	AD DEADLINE	NO.	ISSUE
Tues. Aug. 10, 1999	1346	Sept. 3, 1999	Mon. Aug. 30, 1999	1349	Sept. 24, 1999
Tues. Aug. 17, 1999	1347	Sept. 10, 1999	Tues. Sept. 7, 1999	1350	Oct. 1, 1999
Tues. Aug. 24, 1999	1348	Sept. 17, 1999	Tues. Sept. 14, 1999	1351	Oct. 8, 1999

DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1	6	13	26	52
A. Eighth Page (4-7/8" x 2-3/8")	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
	\$103	\$101	\$99	\$95	\$87
B. Quarter Page Vertical (4-7/8" x 5-3/8")	\$195	\$192	\$188	\$180	\$164
Quarter Page Horizontal (10" x 2-3/8")	\$195	\$192	\$188	\$180	\$164
C. Half Page Vertical (4-7/8" x 11") or	\$303	\$297	\$291	\$279	\$255
Half Page Horizontal (10" x 5-3/8")	\$303	\$297	\$291	\$279	\$255
D. Full Page (10" x 11")	\$546	\$536	\$525	\$503	\$459

CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

AD SIZE	1	6	13	26	52
1. One Inch (2-1/4" x 1")	ISSUE	ISSUES	ISSUES	ISSUES	ISSUES
	\$22.00	\$21.00	\$20.00	\$19.00	\$18.00
2. Two Inches (2-1/4" x 2")	\$31.00	\$30.00	\$29.00	\$28.00	\$26.00
3. Three Inches (2-1/4" x 3")	\$39.00	\$38.00	\$37.00	\$36.00	\$33.00

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Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

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B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2" w x 8-1/2" h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4" w x 3-1/4" h). Super Traders should be typed on an 8-1/2" w x 8-1/2" h sheet of paper which will be reduced to fit a 5" x 5" space.

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(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
\$43.00	\$42.00	\$41.00	\$40.00	\$36.00

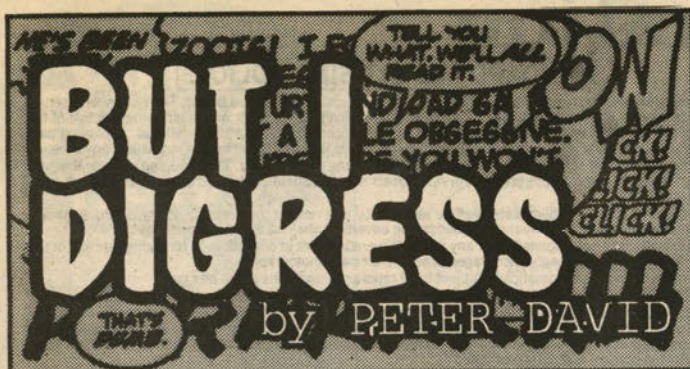
Super Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

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C. RETAILER DIRECTORY \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.



There are two characters in comics whom I have written and never want to take another try at. This isn't to say that the characters are necessarily bad or that other writers with a far greater affinity for them couldn't produce cracking good stories for them. Indeed, writers whose work I have nothing but respect for have done exactly that. Nevertheless, I personally have no affinity for the characters whatsoever.

"Believe it or not, I had The Punisher kick open the back door of the van he was hiding in, announce, 'You've just crapped out,' and open fire."

The first is Lobo.

I realized this, with some degree of alarm, when I had already made plans to have him guest-star in *Aquaman*. I found that, although I was able to plot a story in which he was involved, once I got to the scripting stage, I couldn't get into his head at all. For me, that made composition of his dialogue tedious, bordering on impossible. Fans seemed pretty much accepting of my take on the character, so I imagine I didn't leave too many people bitterly disappointed. Nevertheless, I felt

out of touch with him; I felt as if I were scripting him from a great distance. I just couldn't relate to him in any way, shape, or form and so felt utterly out of touch. As a result, I felt that my work on him had a rote, by-the-numbers feel and vowed to steer clear of him from that point on.

The other is The Punisher.

I've wound up handling the character four times, and only once did I really have any fun.

The first two occasions are hazy to me. Believe it or not, there are many comics I barely remember, even though I wrote them. This will come, I know, as a major shock to fans, who apparently believe that writers possess an encyclopedic knowledge of every comic book ever produced with our name on it.

I remember once when a friend and I walked into a comics store and — frankly, to my mortification, because I just went in to buy comics, not get an ego boost — my friend informed the store owners who I was. The proprietors didn't believe my friend's claims and started asking me trivia questions about my career. They stumped me in two seconds flat. How the hell was I supposed to know the number of my first issue of *Dreadstar*? (And I just know that there are people reading this who know that bit of information off the top of their head.) So I'd appreciate your patience with my hazy memory on the subject.

My first involvement with The Punisher came when an editor asked me to contribute a 10-pager or something like that to a Punisher annual. I tried to figure out how I could do a story that would somehow be unusual and finally hit on something a little different: It would be a story where The Punisher winds up not killing anybody. In order to try to turn the formula around, the Punisher winds up owing his life to a criminal and, consequently, has trouble with his intended mission.

My second go-around with The Punisher, I have even less recollection of. It was a full-length story, it was another annual, it had something to do with a big crossover and, I think, a computer virus, and I was assigned to take it on because at that time different Marvel comic books had been grouped into "families."

There were the Spider-Man family, the X-Men family, the Avengers family, and so on. *The Punisher*, along with *The Hulk* and other titles, had been grouped into what could best be termed the Outcast family. The comics had no strong association

with other titles, so Marvel lumped these disparate titles together and tried to say that the fact that they had nothing whatsoever to do with each other was, in fact, the tie that bound. Which was nonsense, of course, but try to argue with editorial dictate. (God knows I have.)

So that particular year, they had all the writers of the Outcast titles (for want of a better phrase) round robin on the annuals, and I — lucky duck — got Punisher. I think I've blanked the story out of my mind. Certainly, no one's had me autograph the stupid thing in about 10 years, so it's not uppermost in my memory banks. And one other time he showed up later in my run on *The Hulk* during a crossover storyline wherein the Punisher was running amuck in New York. But that was the second time I used him in *Hulk*. The first time was also the only time I got any amusement value out of The Punisher, because I played him for laughs.

For years during my run, fans begged me to do a Hulk vs. Punisher story. I tried to explain to them that the notion of Hulk vs. Punisher was inherently absurd, because the power levels of the characters were so disparate. Basically, I would say, Punisher fighting The Hulk would go something like this: The Punisher keeps shooting until he's out of ammunition, at which point The Hulk hits him. End of fight. I didn't really see a lot of room for give-and-take there. Not exactly one of the more see-saw battles one could come up with.

In any event, it was during my run with the marvelous Dale Keown. Before Dale had come on board, I'd done a series of stories in which The Hulk was spending his time as a leg-breaker in Las Vegas, going under the name "Mr. Fixit." My artist at the time, Jeff Purves, was a very talented penciller, but somehow he never quite got Mr. Fixit right, and as a consequence the stories were never as good as they could have been. Jeff's real strength was fantasy realms: Case in point, we did a two-parter set in Jarella's world, and his pencils looked stupendous. He begged me to do a whole year's worth of stories there, having finally gotten plots that were smack in his element. The Fixit stories, I think, never really moved him.

Dale, on the other hand, was a more versatile artist, and, while we were on a *Hulk* promotional tour (back when Marvel did promotional tours) that took us

through Las Vegas, I suggested to Dale that we do a two-parter set in America's premiere gambling nirvana. He readily agreed and did sketches for reference while we were out there. We then embarked on the planned two-parter, and Dale just nailed "Mr. Fixit" the moment The Hulk appeared on panel in his pin-striped suit. I looked at the pencil pages and shouted, "Yes! Yes! *That's* what he looks like!"

I also decided that, since we were doing a story involving criminals in Las Vegas, it was the appropriate environment to bring in The Punisher, finally, as per the unceasing fan requests. And I staged the battle exactly as I said I would.

The Punisher — initially unaware that he's firing on the Hulk — lets rip with heavy-duty weaponry in an effort to cut down the formidable Mr. Fixit where he stands. (Although The Punisher's entrance line was edited out. Believe it or not, I had The Punisher kick open the back door of the van he was hiding in, announce, "You've just crapped out," and open fire. I was told I couldn't have him say, "crapped out." Even though they were in Las Vegas, even though it was a gambling term, even though it had *nothing whatsoever to do with excrement*, they still wouldn't let me use the phrase.)

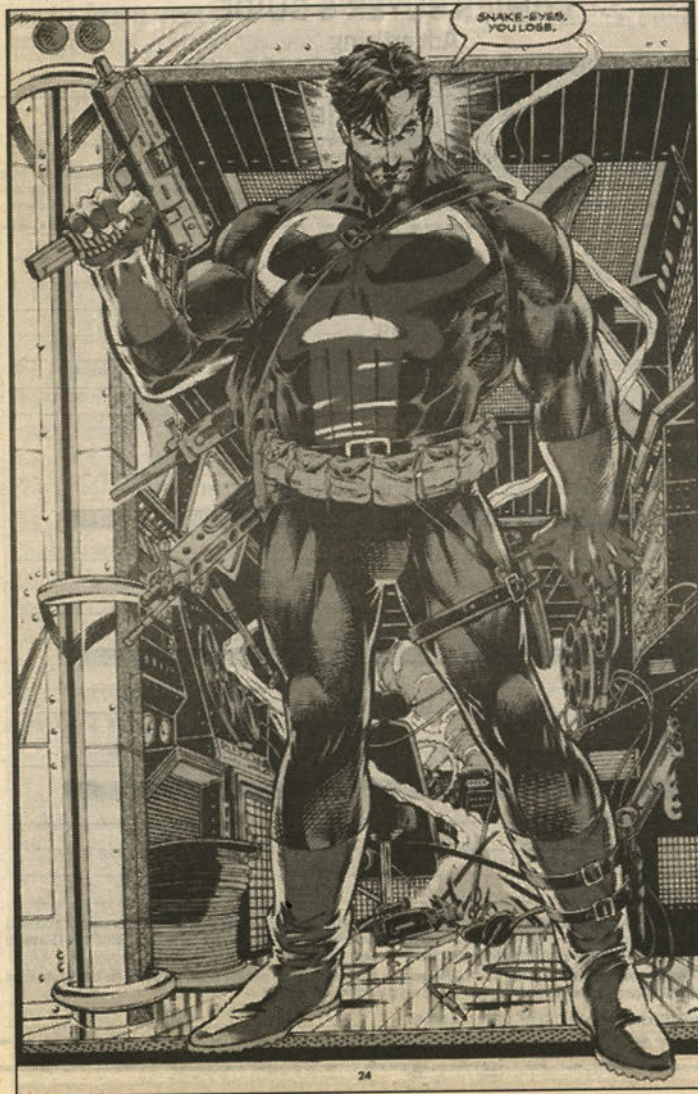
So The Hulk slowly advances on him, his nice suit being shredded but otherwise not being slowed in the least. He draws to within a foot of The Punisher, reaches out, crushes his machine gun, looms over him as only The Hulk (and possibly Jim Shooter) can loom, and rumbles, "No. Don't say anything. I want to remember you like this." And then he hits him, although we didn't actually see it.

That, and the conclusion of the two-parter, was my involvement with The Punisher.

I know The Punisher had a ton of fans there for a while, particularly during the heady boom-and-bust days a few years ago. I will never forget the Marvel editor who stomped around the office all unhappy because the first issue of *Punisher War Journal* had sold only half a million copies. *Only half a million copies.* God, those were the days.

Why did I never really warm to the character? Perhaps it was the ruthlessly imitative nature of the origin. "Let's do The Executioner, let's do *Death Wish* in a comic book." Perhaps it was the inher-

Continues on Page 56



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RESEALABLE				RESEALABLE													
2 Mil		3 Mil		2 Mil		3 Mil		2 Mil		3 Mil		2 Mil		3 Mil			
100	4.35	5.65	8.00	100	4.35	5.65	8.00	100	4.85	6.20	8.00	100	5.15	7.10	8.00		
500	19.35	24.00	34.90	500	19.35	24.00	35.90	500	19.80	24.55	35.90	500	20.10	27.90	35.90		
1000	28.45	33.75	58.00	1000	28.45	33.75	59.65	1000	35.50	41.10	59.65	1000	36.45	47.70	59.65		
5000	124.70	152.45	273.00	5000	124.70	152.45	273.00	5000	158.90	189.30	273.00	5000	170.00	220.70	273.00		
PCode: SNC2 SNC3 SNC3R				PCode: SMAR2 SMAR3 SMAR3R				PCode: SDSA2 SDSA3				PCode: SGA2 SGA3					
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2 Mil 3 Mil		2 Mil 3 Mil		2 Mil 3 Mil		2 Mil 3 Mil		2 Mil 3 Mil		2 Mil 3 Mil		3 Mil 3 Mil		3 Mil 3 Mil			
100	7.25	9.35	8.00	10.30	50	4.90	6.70	5.95	7.60	50	8.90	11.10	9.20	13.25	100	12.90	14.20
500	28.35	34.00	31.10	37.40	100	8.65	9.30	9.20	11.00	100	12.40	16.45	13.55	19.40	500	49.55	54.90
1000	43.90	55.85	48.20	61.45	500	37.50	41.90	40.20	48.45	500	47.05	64.35	51.75	75.95	1000	93.90	104.40
PCode: SMAG2 SMAG3 SMAGL2 SMAGL3				PCode: SLMR2 SLMR3 SLML2 SLML3				PCode: STAB2 STAB3 STABL2 STABL3				PCode: SOAS SOAL					

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				PRICE PER QUANTITY				
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NEW COMIC 6-11/16 x 10-3/8	KCB30N	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28N	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40N	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
REGULAR MARVEL 6-15/16 x 10-3/8	KCB30R	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
	KAF28R	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40R	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
DELL & SILVER AGE 7-3/16 x 10-3/8	KCB30DSA	ECONOMY	0.030	3.55	5.55	8.75	35.45	60.00
	KAF28DSA	INTERMEDIATE	0.028	7.10	11.25	17.40	70.85	124.60
	KAF40DSA	SUPERIOR	0.040	11.00	19.35	36.65	153.50	266.85
GOLDEN AGE 7-11/16 x 10-3/8	KCB30GA	ECONOMY	0.030	3.80	5.90	9.25	37.25	63.55
	KAF28GA	INTERMEDIATE	0.028	7.60	11.75	18.50	74.45	131.65
	KAF40GA	SUPERIOR	0.040	11.85	21.50	37.50	162.70	282.95

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These boxes are strong enough to stand on. They are 275 lb. test corrugated and come with a white finish. For EXTRA STRENGTH our LONG COMIC boxes have four thickness of cardboard on the ends where the handle holes are. Our Boxes are easy to assemble and need no tape or glue. All boxes come with 3" Deep Cover. **BAGS UNLIMITED** Boxes are the standard of the industry. **DON'T SETTLE FOR SECOND BEST!**

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100	235.00 +Frt

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Holds up to 200 Comics

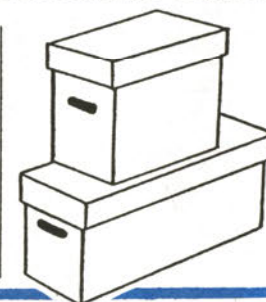
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5	21.05
10	32.65
25	67.45
50	100.00+Frt
100	180.00+Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

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5	25.55
10	48.20
25	106.40
50	141.50+Frt
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9⁹⁵

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A Previews Exclusive! Specialty Market only! This year's gift set will include an open-face package — no fifth panel cover to obscure the contents! This set will include two exclusive figures, available nowhere else: The Joker and Lex Luthor! Also included are Martian Manhunter, Superman, and Zauriel, each with their own exclusive comic art background stand!

45⁰⁰

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A Diamond Select offering! Rocker, Actress, Vampire, Assassin, Action Figure! Chaos! Comics' Chastity comes to life with this highly-detailed action figure, complete with cloth outfit, and major articulation — 14 points! Each Chastity action figure comes packaged in a collector-friendly re-sealable box with removable plastic tray packaging, along with weapons... lots of weapons! Chastity's swords, throwing knives, daggers — your basic "martial arts weapons of death" assortment! Chastity's armed and ready to rock!

29⁹⁵

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- Barry Levine's KISS Years
- Cavewoman Color Special
- Previews Exclusive "Fauna" Cover
- Faust Book of M Previews Exclusive Prism Foil #1
- Resurrection of the Monstress Series 2 Previews Exclusive Action Figures
- Star Wars: Luke in Bacta Tank Statue(OA)
- Star Wars: Wampa Attack Statue (OA)

Specialty Market Exclusives!

- Buffy The Vampire Slayer Resin Statue (OA)
- Marvel's Gold Special Figures

More Previews Shared Exclusives!

- Babylon 5: A View From the Gallery CD
- Babylon 5: Movements of Fire and Shadow CD
- NBX Special Edition Jack in Coffin Doll
- NBX Special Edition PVC Set
- NBX Special Edition Motion PVC Set
- Star Wars: Clash of Jedi Statuette(OA)
- Star Wars: Vader's Mediation Chamber Resin Statue (OA)
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14⁹⁵

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RANDY BOWEN'S BIONICA FIGURE

A Specialty Market Exclusive! The first-ever toy from master sculptor, Randy Bowen! The figure boasts 12 points of articulation, a secret button that lights up her LED eyes, bio-domes that glow in the dark, plus a bonus frog alien buddy — straight from Bowen's cult classic Dark Horse series, Decapitator! Figure stands approximately 8.5" tall.

14⁹⁹ Ea.

AUG992559I



PREVIEWS SHARED EXCLUSIVES

BATMAN ANIMATED 12-INCH HARLEY QUINN INTERNET FIGURE

A Previews Shared Exclusive! Previously available only through Hasbro's collector website, this never-before-seen animation-style Harley Quinn figure is now available through Previews!

Scaled for play or display with the 12" Batman Animated line of figures, Harley features a molded vinyl head, cloth costume, and comes with two pet Hyenas!

28⁹⁹

AUG992523H



PREVIEWS

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